



TO  
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THIS VOLUME  
IS RESPECTFULLY  
•  
DEDICATED

BY THE EDITOR.



## PREPATORY NOTE.

In the following, I have attempted to place within the easy reach of modern students of Sanskrit literature, that elementary and classic, but nevertheless difficult treatise on Alankāras, the Kuvalayānanda Kārikās of Appaya Dikshita, with an English translation, 'Tīkā commentary,' and explanatory notes, so as to enable them to sufficiently understand and digest the subject even in the absence of better teachers.

Among the numerous treatises on the Science of poetry, the KĀVYAPRAKĀSA—the "Illustration of Poetry,"—the SĀHITYA DARPAṆA—the "Mirror of Composition,"—and the KUVALAYĀNANDA—the "Delight of the moon-lotus,"—are considered the best. Of these, the first-named is by far the most difficult and erudite work, notwithstanding innumerable commentaries thereon by able hands. The second is less difficult, and it is a complete treatise—*ne plus ultra*—on the whole subject of Sanskrit composition, including Dramaturgy. The last-named treatise, which is the most elementary as well as the most elegant of all, confines itself only to Alankāras or 'ornaments' of the language, the portion that forms the subject matter of the tenth chapter of the first two treatises. There already exist excellent English translations of the *Kāvyaprakāsa* and the *Sāhitya-Darpana*; yet, they, being higher treatises, are intelligible only to advanced students under the guidance of able teachers. And the Kuvalayānanda, with its elementary definitions of the principal Alankāras and its apt examples, is the work that every student of this branch of Sanskrit Literature usually commences with. The Kuvalayānanda is a sort of commentary, in the form of notes, and an expansion of the fifth chapter of an ancient work on the Science of poetry, known as the CHANDRĀLOKA by Jayadeva Kavi, who is reputed to have





चन्द्रालोका । वजयता सरदागमलम्बवः ।

हृद्यः कुवलयानन्दो यत्प्रसादाद्भूदयम् ।

‘May this *Chandraloka*, the cause of its commentary entitled *Saradagana*, from the contact of both of which this charming Kuvalayānanda originated, be supreme (in this world).’

The other meaning of the verse is :—

‘May the sight of the autumnal moon from the contact of which the delight of the moon-lotus sprang be supreme.’

The verses, alone as modified and finally adopted by Appaya Dikshita in his treatise, often go by the name of Kuvalayānanda-Kārikās or the ‘memorial verses of Kuvalayānanda,’ and these have been separately compiled and edited under the title of KVALAYĀNANDA KĀRIKĀH by the poet Āśādhara, with a lucid commentary of his own. The verses themselves are, as already mentioned, simple and in elegant style, in the Anushtubh metre, the first half of each verse defining the Alankāra and the second half exemplifying the same.

Before proceeding to explain the arrangement that I have followed in this work, it may not be out of place to say a word or two as to the necessity of this production and as to the aim and object which I have had in placing the same before the public. For the acquisition of a sound knowledge of any language, a knowledge of the rules of its Grammar, including Rhetoric and Composition, will be admitted to be essential. This is especially the case when the language in question happens to be not a spoken vernacular, but an unspoken classical language like the Sanskrit. All the works in the Sanskrit Literature are found to have been composed upon fixed principles of Grammar and Rhetoric; and formerly, at any rate, no work that was not in complete accordance with the immutable rules of Sāhitya was ever allowed to be published. And in those days, the authors also, whatever their social position or poetical fame may be, never ventured out

with any composition that did not gain the approval of the learned. One remarkable instance of this which occurred in connection with the publication of the *Champū Rāmāyana* by king Bhoja might here be given in illustration of the above:—

Bhoja Vikramāditya wrote his *Champū*—a poem composed in prose and verse—during the absence of his favourite poet Kālidāsa whom the king in one of his angry moods had banished from his court. That great learned king did not dare to publish his poem without first obtaining the approval of the greatest poet of India! Then the whereabouts of Kālidāsa was not known. He therefore proposed to the public the following *Samasyā*—a part of the stanza or an incomplete stanza—to be completed:—

कुसुमे कुसुमोत्पत्तिः श्रूयते न च दृश्यते ।

‘The production of another flower upon a flower has been heard but not actually seen (anywhere)’

The king expected the appropriate fulfilment of this most difficult *Samasyā* from Kālidāsa alone. He declared publicly that he would bestow upon whoever completed the *Samasya* half of his kingdom. Kālidāsa’s lady wrote this *Samasya* upon one of the walls of her bed-chamber where Kālidāsa was living secretly. When he saw the stanza on the wall, he wrote under it addressing the lady whom he thought to be the writer of the same, thus:—

बाले तव मुखाम्भोजे नयनेन्द्रीवरद्वयम् ।

‘Young dame! There is a couple of eye-lotuses in thy face-lotus.’

The lady then threw Kālidāsa into a pit specially prepared and let fall a big stone upon him; but she, in her hurry to go to the king to get half of his kingdom, did not stop there to see whether Kālidāsa was completely killed or not. The lady went to the king; and the ready-witted king, seeing the

fulfilment of the stanza addressed to a female and not to a male as it ought to be, if filled up by her, and, thinking that Kālidāsa was living in her house, asked her whether she had spared the life of Kālidāsa. She replied that she had thrown him into a pit and did not know if he had completely expired. The king hurried to the scene of action with his poem in hand. Kālidāsa, only half dead then, said to his weeping king that the human life is unstable, that to learned people this world is nothing but its proper nothingness, and that he should therefore be allowed to pass the remaining few minutes of his life to meditate upon the Supreme Spirit. The king wanted his poem on divine Rāma to be read over to him so that he may correct all the blemishes contained in it. The king read his poem and a running criticism was made by the Greatest Poet of India, and, when the last stanza of the Sundarakāṇḍa was read, Kālidāsa expired. The king offered to the public his Champū, one of the best poems of the language, up to Sundarakāṇḍa only, the remaining two kāṇḍas, *Yuddha-kanda* and *Uttara-kanda*, having been torn away by the king on the spot as they were not perused by Kālidāsa.

Such was the criticism going on in India before the publication of any work. It was the look-out of every critic to see whether the particular work has been composed in strict accordance with the fixed rules of Grammar, Rhetoric etc. Hence, it is necessary that a student should know something of the Grammar, Figures of Speech of the language etc., to enable him to understand a poem. In other words, a student can very easily master a poem if he has known something of the Grammar and Alankāras. For the acquirement of the elements of the Sanskrit Grammar in its connection with the Language, the First and Second Books of Sanskrit were placed before the public over 35 years ago by that great oriental scholar, Mr. Rāmakṛishṇaḥ Gopāla Bhaṇḍarakara; and they still remain as model Text Books of the kind. Let me quote here his own words from the prefaces to his Second Book :—

'My object has been to render this as much a Sanskrit Reading Book as a book on Sanskrit Grammar ; in other words, not only to teach Grammatical forms to the student, but to enable him to construe Sanskrit.'

\* \* \* \* \*

'I was not so sanguine about the success of this book as of the first. But I am very happy to perceive that this also has met with favour, and that along with the first it has become the means, howsoever humble, of facilitating and promoting the study of the language of the ancient Rishis among their modern descendants.'

As for the acquirement of the knowledge of the Alankāras, almost in every institution, the Kuvalayānanda appears to have been recommended as a text book for the B.A. degree students. But in the majority, the students either do not read the book, or they do not care to grasp and digest what their Professors might teach them about these Alankāras. The study of Alankāras is as essential as that of Grammar. No poem contains a verse that is not embellished by one Alankāra or another. For, Alankāras, by adding to the beauty of word and sense, serve to heighten the flavour (RASA) etc., just as ornaments adorn and beautify the human form. That great learned Dr. R. G. Bhaṇḍarakara in the preface to the first edition of his First Book of Sanskrit says truly enough :—

I have heard students complain that they find Sanskrit more difficult than Latin. \* \* \* I do not know if this complaint has foundation in the structure of the two languages but this, at least, I am sure of, that Sanskrit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it, and *if books specially adapted for beginners were available.\**

That the above remarks of the great Bombay Educationist were true, has been amply proved by the very prominent position which his First and Second Books of Sanskrit have been given in the Indian Educational curriculam. So far as I am

aware, no such book has till now been placed within the reach of the Sanskrit students on the subject of Alankāras. And I have therefore ventured to offer this to the public in the sincere hope that it may supply to some extent the long-felt want of the students of this branch of Sanskrit Literature.

The Alankāras in Sanskrit are generally classed under three heads, viz. :—

- i. शब्दालंकार—Ornament of word ;
  - ii. अर्थालंकार—Ornament of sense ; and
  - iii. शब्दार्थालंकार—Ornament of both word, and sense.
- Of these, the 2nd class, viz., Ornaments of Sense alone are now treated in the present work. The other two, not being of so much importance, except to very advanced scholars, are not dwelt upon here.

In the present volume, each and every word in the verse containing the definition and the example is given in its prose order (*anvaya*) in an intelligible way with its English equivalent and a literal English translation of the verse has been given under the same together with all the necessary explanations that are sufficient to help the student in understanding the Figure and its example himself without the assistance of a teacher. In the Appendix, almost all the conventions of poets are given ; UPAMĀ in its 32 varieties and the APRAS-TUTAPRASAMSĀ in its 5 varieties are treated with their appropriate examples taken from the standard works. Additional examples of certain Figures that require such are also given. The three Figures—ANUMĀNA—‘Inference,’ SAM-S-RISHTI—‘Conjunction,’ and SANKARA—‘Commixture,’—which are not found in the body of the book are also defined and exemplified. To it are also appended a more or less scientific classification of the Alankāras treated in the book, and an explanatory note, showing the mutual distinguishing peculiarities of many of the Alankāras.

Now I must mention here the works I have consulted in the course of the publication of the present volume. The first and foremost of these is the *Sāhitya-Darpana* of Vishvanātha Kavirāja with its English translation by that distinguished scholar, Rai Bahadur Pramada Dasa Mitra of Benares. Many of the English renderings of the Figures of Speech are adopted from the work of that able orientalist who borrowed the same from Mr R. T. H. Griffith's paper on Indian Figures of Speech appended to his *Specimens of Old Indian Poetry*. The *Chandrikā* and the *Rasikarañjinī*, the two famous commentaries on *Kuvalayānanda*, were also my chief guides. The *Kāvya-prakasa* and its English translation, the *Pratāpa-Rudrīya* of Vidyānātha Bhaṭṭa and the *Sāhitya-Ratnākara* of Śrī Dharma Sūri were also consulted. My heart-felt thanks are also due to Messrs. J. N. Banerjee and Son of Calcutta for their neat execution of the work and for their extreme kindness shown to me in the course of its publication.

In conclusion, I only hope that the work now offered to the public may serve the purpose for which it is intended—namely, to enable the student to thoroughly understand this difficult branch of Sanskrit Literature without much difficulty and with very little of extraneous help. I am fully aware that, in a work of this kind, there must be several defects and errors, and most humbly crave the favour of the public, who will have occasion to do me the honour of perusing this little book, to be so good as to point out to me the portions which require amendments or corrections; and I shall be only very willing to give my best consideration to those suggestions in any future edition of the work.

नत्वा कृष्णामिधं ब्रह्म ह्याम्बभाषानुवादिनीम् ।

कुर्वे कुवलयानन्दकारिकाविवृतिं मुदा ॥

MADURA,  
1st February, 1903. }

P. R. SUBRAHMANYA ŚARMĀ.

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## BENEDICTORY VERSES OF OUR AUTHOR.

परस्परतपःसम्यत्फलायितपरस्परौ ।

प्रपञ्चमातापितरौ प्राञ्चौ जायापतीस्तुमः ॥

‘We glorify that ancient husband and wife, the parents of the universe, each of whom became the fruit of the penance treasure of the other.’

अमरौकवरीभारभ्रमरौमुखरीकृतम् ।

दूरीकरोतु दुरितं गौरीचरणपङ्कजम् ॥

‘May the foot-lotus of Gaurī made resonant by the female bees in the masses of braided hairs of the prostrating goddesses!’

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## AUTHOR'S PREFACE TO THE WORK.

अलंकारेषु बालानामवगाहनसिद्धये ।

ललितः क्रियते तेषां लक्ष्यलक्षणसंग्रहः ॥

‘This elegant treatise on Alankāras with their concise definitions and apt examples has been composed (by me) for the purpose of enabling the young students to understand the ornaments easily.’

---



# KUVALAYĀNANDA KĀRIKĀS

OR

## THE MEMORIAL VERSES OF APPAYA DĪKSHITA'S KUVALAYĀNANDA.

### I. उपमा—SIMILE.

DEFINITION. उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः ।

EXAMPLE. हंसीव कृष्ण ! ते कीर्त्तिः स्वर्गगामवगाहते ॥

यत्र	where ( <i>i. e.</i> , in a sen-	उल्लसति	shines forth
* (श्लोकादौ)	tence of prose or	* ( तत्र )	(there)
	poetry)	उपमा	the figure 'Simile'.
द्वयोः	between two objects,	कृष्ण !	O Krishna !
	( <i>i. e.</i> , उपमेय 'the object	ते	thy
	compared' and उपमान	कीर्त्तिः	fame
	'the object compared	हंसी इव	like a she-swan
	to')	स्वर्गगाम्	the celestial Ganges
सादृश्यलक्ष्मीः	the beauty of resem-	or	
	blance (which will ex-	स्वर्गम् गाम्	heaven and earth
	cite poetical delight)	अवगाहते	enters or pervades.

DEF. Simile is a figure of speech wherein the beauty of resemblance shines forth between the two objects, (*i. e.*, the object compared and the object compared to).

\* The words supplied are enclosed in circular brackets.



EXA. O Kṛishna, thy fame like a she-swan enters the celestial Ganges (or pervades the celestial regions and this earth).

This is an example of पूर्णोपमा ( पूर्णा = full, उपमा = simile) 'simile complete' ; for, it contains all the four essentials of comparison, which are :—

1. उपमेयम्, वर्ण्यम् or विषयः—The object compared, *i. e.*, the subject of comparison, such as face &c.
2. उपमानम्, अवर्ण्यम् or विषयी—The object compared to, *i. e.*, the standard of comparison, such as moon, lotus &c.
3. साधारणधर्मः or सामान्यधर्मः or simply धर्मः—The common attribute, *i. e.*, the characteristic resemblance between the two objects (the object compared and the object compared to) ; or the quality of the said two objects that occasions their similitude such as charmingness or the like.
4. उपमावाचकः or simply वाचकः—The word implying comparison, such as इव 'as' or the like.

*In the present example :—*

कीर्तिः—the object compared

हंसी—the object compared to

अवगाहते, *i. e.*, अवगाहनक्रिया = 'the act of entering or pervading'—the common attribute

इव = the word implying comparison.

Observe :—कीर्तिः 'fame,' यशस् 'reputation' and हसः 'laughter' are always described as white according to the convention of the poets. Hence, the fame of Kṛishna is compared to a swan which is of white colour.

## 8 KINDS OF SIMILE ELLIPTICAL.

वख्योपमानधर्माणामुपमावाचकस्य च ।

एकद्वित्रानुपादानाद्भिन्ना लुप्तोपमाष्टधा ॥

वख्योपमानधर्माणां of the object compared, the object compared to, the com- mon attribute	एक-द्वि-त्रि-अनुपादानात् by the omis- sion of the one, two or three
उपमावाचकस्य च and of the word implying comparison	अष्टधा eightfold भिन्ना divided लुप्तोपमा Elliptical Simile (भवति) (becomes.)

By the omission of one, two or three (of the four requisites of simile complete, i. e., the object compared, the object compared to, the common attribute and the word implying comparison) the simile becomes elliptical and is eightfold, which are :—

1. वाचकलुप्ता—SIMILE in the omission of the word implying comparison.
2. धर्मलुप्ता— Do. Do. of the common attribute.
3. धर्मवाचकलुप्ता— Do. Do. of the common attribute and of the word implying comparison.
4. वाचकोपमेयलुप्ता— Do. Do. of the word implying comparison and of the object compared.
5. उपमानवाचकलुप्ता—Do. Do. of the object compared to and the word implying comparison.
6. उपमानलुप्ता— Do. Do. of the object compared to.

7. उपमानवाचकधर्मलुप्ता—Do. Do. of the object compared to, of the word implying comparison and of the common attribute.
8. उपमानधर्मलुप्ता—Do. Do. of the object compared to and of the common attribute.

*Examples of the first four Elliptical Similes in their order.*

तडिद्गौरीन्दुतुल्यास्या कर्पूरन्ती दृशोर्मम ।  
कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रहो मया ॥

तडिद्गौरी	(as) yellowish (as) the lightning	स्मरवधूयन्ती	acts (herself) like the Kāma's bride (Goddess of love)
इन्दुतुल्या	having the face like the moon	(एवंविधा)	(such a)
मम	my	तन्वी	slender woman
दृशोः	of eyes	रहो	in a lonely place
कर्पूरन्ती	acts (like) the camphor	मया	by me
कान्त्या	by (her) loveliness	दृष्टा	was seen.

A slender woman was seen by me in a lonely place—a woman (as) yellowish as the lightning ; and, having the face like the moon, she acts (like) camphor to my eyes, and by (her) loveliness she acts (herself) like the Goddess of love.

1. तडिद्गौरी—If this compound is uncompounded, we have तडिद् इव गौरी, where :—

तडिद्—the object compared to

गौरी—the common attribute

तन्वी—the object compared.

We have, in this example, these 3 requisites, but the remaining requisite, the word इव, expressive of comparison, is indirectly omitted ; and, in the expansion of the compound, it becomes expressed and so this is the example of the Elliptical Simile, No. 1,—in the omission of the word implying comparison (वाचकलुप्ता).

2. इन्दुतुल्यास्या, when uncompounded, becomes इन्दुना तुल्यं आस्यं यस्याः सा 'she whose face is like the moon,' where :—

इन्दुः—the object compared to

तुल्यम्—the word implying comparison

आस्यम्—the object compared.

Here, we have the above three requisites ; and the remaining requisite—the common attribute such as charmingness &c., we have not got. Hence, this is the example of the Elliptical Simile, No. 2,—in the omission of the common attribute (धर्मलुप्ता).

*Observe :—*With regard to Elliptical Similes in the omission of the common attribute only, the word omission 'लोपः' is used strictly in the sense in which it is used in the Pāṇini's Sūtra 'अदर्शनं लोपः' (I. 1. 60) 'The disappearance is called 'लोपः'. With regard to the omissions of the other three, i. e., the object compared, the object compared to and the word implying comparison, they are indirectly omitted ; but when the compounds which contain them are uncompounded, they come to light, and thus, we see, they are understood. Moreover, the student should note that, without these three requisites, either expressed or understood, there will be no simile at all.

3. कर्पूरन्ती दृशोर्मम । कर्पूरन्ती is the present participial noun, feminine gender, of the nominal verb 'कर्पूरति' having the क्तिप् affix expressive of comparison omitted. If it is uncompounded, it becomes कर्पूरमिव आचरन्ती—'she acts like the camphor', where :—

- (1) तन्वी—in the second line of the sloka is the object compared and
- (2) कर्पूरम्—is the object compared to.

Thus, we have here only the above two requisites and the other two ingredients of comparison, the common attribute and the word implying comparison, are omitted. Hence, this is the example of the Elliptical Simile, No. 3,—in the omission of the common attribute and the word implying comparison ( धर्मवाचकलुप्ता ).

4. कांत्वा स्मरवधूयन्ती—by (her) loveliness, she acts (herself) like Kāma's bride. The compound स्मरवधूयन्ती is the present participial noun, feminine gender, of the nominal verb स्मरवधूयति having the affix 'kyach' ( क्यच् ) expressive of comparison. If it is uncompounded, it becomes आत्मानम् स्मरवधूम् इव आचरन्ती ; where we have

- (1) स्मरवधू—the object compared to
- (2) कांत्वा—the common attribute

only two essentials of comparison. The other two, i. e., the object compared आत्मानम् 'herself' and the word expressive of comparison इव 'as' are indirectly omitted. Hence, we have the example of the Elliptical Simile, No. 4,—in the omission of the

word implying comparison and the object compared ( वाचकोपमेयलुप्ता ).

*Examples of the Elliptical Similes Nos. 5 and 6.*

यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।

तदेतत्काकतालीयमवितर्कितसम्भवम् ॥

तत्र	there, i. e., in that lonely place	लाभः	gain
मे	my	तद्	that
तया	with that (lady)	एतद्	this
यत्	which	अवितर्कितसंभवम्	accidental or un- expected occurrence
मेलनम्	meeting	काकतालीयम्	like the maxim of the crow and the palm fruit.
यः	which		
तद् रतेः	of the sexual inter- course with that lady		

My meeting with that lady, in that lonely place, and my gain of sexual intercourse with that lady—each is an accidental occurrence like the maxim of the crow and the palm fruit.

This is the most puzzling example. The compound काकतालीयम् must be first analyzed; but its analysis can be best understood only when the Pānini's Sūtra समासाच्च तद्विषयात् (V. 3. 106) with its commentary is rightly and fully understood. This Sūtra contains 3 words and one word कः is to be supplied from the preceding Sūtra (V. 3. 105) and the full Sūtra stands thus :—

समासात् च तद्-विषयात् कः ।

The affix Chha ( ईय ) comes, also in the sense of

'like this', after a compound noun containing in itself the force of 'like this' (hidden).

*Kāśikā commentary on the Sūtra.*

तद् इत्यनेन प्रकृतः इवार्थः निर्दिश्यते—By the word तद् the sense of इव, the subject of discussion, is referred to.

इवार्थविषयात् ममामात् अपरस्मिन् इवार्थे एव छः प्रत्ययो भवति—  
The affix Chha ( ईय ) comes, only in the second sense of इव 'like this', after a compound containing in itself the force of इव.

*Examples.*

1. काकतालीयम्—Like the maxim of the crow (काक) and the palm fruit (ताल).
2. अजाकृपाणीयम्—Like the death of a goat (अजा) by the accidental falling of a sword (कृपाण).
3. अन्धकवर्त्तिकीयम्—Like the accidental falling of a quail (वर्त्तिकी) into the hands of a blind person (अन्धक).

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अतर्कितोपनतं चित्नीकरणम् उच्यते—Unintentional and strange coincidences are referred to here.

तत् कथम्—How is that.

काकस्य आगमनम् यादृच्छिकम्—The coming of the crow is accidental.

तालस्य पतनं च—As also the (sudden) fall of the palm fruit (on the head of the crow).

तेन तालेन पतता काकस्य वधः कृतः—By the palm fruit thus falling, the death of the crow occurred.

एवं एव देवदत्तस्य तत्र आगमनम्—In the very same manner, the coming of Devadatta (a person) there.

दखूनां च उपनिषातः—In the same manner, the sudden attack of robbers (upon Devadatta).

तैश्च तस्य वधः कृतः—By them (robbers) his (Devadatta's) death occurred.

तत्र यो देवदत्तस्य दखूनां च समागमः, सः काकतालसमागमसदृशः  
—There, the coincidence of the person Devadatta and the robbers is like that of the crow and the palm fruit.

इति एकः उपमायः—This is the *first* sense of 'like this' (in the compound काकतालम्).

अतश्च देवदत्तस्य वधः, सः काकतालवधसदृशः—Then, the killing of Devadatta is like that of the crow by the fall of the palm fruit.

इति द्वितीयः उपमायः—This is the *second* sense of 'like this'.

तत्र प्रथमे, समासः—In the first case, we have the sense of इव in the compound (काकतालम् hidden).

द्वितीये, प्रत्ययः—In the second case, we have the same, expressed in the affix छ (in the compound काकतालीयम्).

समासश्च अयम् अस्मादेव ज्ञापकात्—The implication of such a compound, having the sense of 'like this' hidden, is indicated by this Sūtra only.

नहि अस्य अपरं लक्षणं अस्ति—There is no other rule for the formation of this compound but this indica-



tion (as , such compound with the force of इ is taught in the chapter on compounds).

By a careful study of this Sūtra with its commentary, we come to know that the compound काव तालीयम् contains two senses of 'इव = like this' ; the first sense is hidden in the compound काकतालम् and the second sense is expressed by means of the affix च्छ in the compound काकतालीयम्.

The compound काकतालम्, if uncompounded, becomes काकः इव, तालमिव which again become काका गमनमिव 'like the coming of the crow' and तालफलपतनमिव 'like the falling of the palm fruit'.

From the sloka quoted above, let us first take the example for the Elliptical Simile, No. 5,—in the omission of the object compared to and the word implying comparison and consider the same.

यत्तया मेलनम् तत् अवितर्कितसंभवं काकतालम् where मेलनम् is the object compared and अवितर्कितसंभवम् is the common attribute. Here, we have only the above two essentials of comparison. The other two—the object compared to and the word implying comparison, are both hidden in the compound काकतालम्. The coming of the person (पुरुषागमनम्) is compared to the coming of the crow (काकागमनम्) and the coming of the lady is compared to the falling of the palm fruit (तालफलपतनम्). The union of these two, i.e., the person and the lady (तयोः मेलनम्) which is the object compared) is like that of the crow and the palm fruit (काकतालसमागमसदृशम्). The word समागमः, the object compared to, and the word, इव, implying comparison,

are both omitted. Hence, we have the Elliptical Simile, No. 5,—in the omission of the object compared to and the word implying comparison.

Let us then consider the example for the Elliptical Simile No. 6.

लाभो मे यस्य तद्वत्:

तदेतत् काकतालीयम् अवितर्कितसंभवम् ॥

Where :—

लाभः is the object compared, अवितर्कितसंभवम् is the common attribute and the compound काकतालीयम्. contains the object compared to, 'उपभोगः eating,' hidden and the word implying comparison expressed by the affix क् (ईय) because the compound, if uncompounded, becomes काकतालम् इव = \*काककृततालोपभोगसदृशः 'like the eating of the palm fruit by the crow': In this example, we have the above three ingredients of comparison ; and the fourth, the object compared to, is omitted. Hence, this is the example of the Elliptical Simile, No. 6,—in the omission of the object compared to.

Now, if we take away the common attribute अवितर्कितसंभवम् from the sloka which contains the examples for the Elliptical Similes Nos. 5 and 6 and substitute in its place 'अभवत् किं ब्रवीमि ते' = 'It so

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\* In the Kāśikā commentary on V. 3. 106, this compound stands in its expansion thus—काकतालवधसदृशः 'like the death of the crow by the sudden fall of the palm fruit'. The student should note here that this and the other two similar compounds are used to denote the accidental occurrence whether *welcome* or *unwelcome* as the case may be.

chanced ; what shall I tell you' ; and read the sloka thus :—

यत्तथा मेलनं तत्र लाभो मे यश्च तद्रतेः ।

तदेतत्काकतालीयमभवत् किं ब्रवीमि ते ॥

We have here the omission of the common attribute in the above two examples.

*In the first example :—*

मेलनम् is the object compared and, of the other three essentials of comparison, the common attribute is directly omitted, and the object compared to and the word implying comparison are indirectly omitted in the compound काकतालम् as explained before and so we have the example of the Elliptical Simile, No. 7,—in the omission of the object compared to the word implying comparison and the common attribute (उपमानवाचकधर्मलुप्ता).

*In the second example :—*

लाभः is the object compared and the compound काकतालीयम् contains the object compared to hidden and the word implying comparison expressed in the affix ह् and we have no common attribute ; so we have the example of the Elliptical Simile, No. 8,—in the omission of the object compared to and of the common attribute (उपमानधर्मलुप्ता).

Thus, in one sloka, we have the examples of the second four Elliptical Similes Nos. 5 to 8. This ornament उपमा is distinguishable from certain other

ornaments such as अनन्वयः No. II.—‘Comparison Absolute,’ रूपकम् No. V.—Metaphor, उपमेयोपमा No. III.—Reciprocal Comparison, and व्यतिरेकः No. XX.—Dissimilitude.

In the Rūpaka, the resemblance is suggested whereas it is expressed here. In the Comparison Absolute, only one object is compared to itself. Here, two different objects are compared.

In the Reciprocal Comparison, two sentences are employed ; here, only one sentence.

In the Dissimilitude, contrast also is stated, whereas it is not so in this figure.

For other peculiarities of this figure and its varieties according to Sāhityadarpana and Kāvya-prakāsa and for words expressing comparison &c., see the Appendix.

## II. अनन्वयः—‘COMPARISON ABSOLUTE.’

DEFINITION. उपमानोपमेयत्वं यदेकस्यैव वस्तुनः ।

EXAMPLE. इन्द्रुरिन्द्रुरिव श्रीमान् इत्यादौ तदनन्वयः ॥

एकस्य एव	of only one object on hand.	श्रीमान्	glorious
यद्	which	इन्द्रुः	moon
उपमानोपमेयत्वम्	the relation of the object compared to and that compared	इन्द्रुः इव	like the moon itself
तत्	that	इत्यादौ	in the illustrations like this
		अनन्वयः	the figure comparison absolute

\* When the object compared to and the object compared are one and the same, or in other words, when one and the same object is compared to itself, it is

Comparison Absolute—as in the illustration like इन्दुरिन्दुरिव श्रीमान् ‘the glorious moon is like the moon itself &c.

अनन्वयः=नास्ति अन्वयः ‘connection’ यस्य सः—want of connection with any other object in the world in respect of comparison.

The word इत्यादौ ‘et cetera’ comprises such other examples as :—

गगनं गगनाकारं सागरः सागरोपमः ।

रामरावणयोर्युद्धं रामरावणयोरिव ॥

(As regards spaciousness), the sky is like the sky itself. (As regards vastness), the ocean is similar to the ocean itself. (As regards awfulness), the battle between Rāma and Rāvana is like the battle between Rāma and Rāvana.

Here and in the example-given in the text, the self-comparison of the moon, ocean, sky and the battle is to show the non-existence of their like.

In this figure, a sameness of terms would be more expedient for the ready understanding of the identity of the object at the very hearing. ‘इन्दुः इन्दुरिव’ holds better than ‘इन्दुः चन्द्र इव’ although the latter is a synonym of the former.

### III. उपमेयोपमा—‘RECIPROCAL COMPARISON.’

DEFINITION. पर्यायेण द्वयोस्तच्चेदुपमेयोपमा मता ।

EXAMPLE. धर्मोऽर्थ इव पूर्णश्चैरर्थो धर्म इव त्वयि ॥

द्वयोः	of the two, <i>i.e.</i> , the object compared to and that compared	चेत्	if
		उपसीदोपमा	reciprocal comparison
		मता	is termed
पर्यायेण	in turn, <i>i.e.</i> , in alternation	त्वयि	in thee
		धर्मः	(thy) virtue
तत्	that, <i>i.e.</i> , the position of upamāna and upameya (taken from the preceding sloka)	अर्थः इव	like (thy) riches
		पूर्णं यीः	full
		अर्थः	(thy) riches
		धर्मः इव	like (thy) virtue

Def. That, *i.e.*, the position of Upamāna and Upameya, when alternated is declared the Reciprocal Comparison.

Ex. In you, O King ! thy virtue is as full as (thy) riches ; and thy riches as full as thy virtue.

Here, the object of comparing the king's virtue with his riches and again his riches with his virtue excluding the other similar objects is to show that there is nothing else equal to the virtue &c., of the king.

Observe :—This figure is possible only in two sentences as the interchange of comparisons is impossible in one sentence. The Upamāna in the first sentence becomes Upameya in the second and the Upameya in the first becomes Upamāna in the second in the total absence of a third thing to be compared to. But the figure अनन्वयः No. II. is possible in one sentence, the object compared to and that compared being the same in the total absence of a second thing to be compared to.

#### IV. प्रतीपम्—‘CONVERSE.’

DEFINITION. प्रतीपमुपमानस्योपमेयत्वप्रकल्पनम् ।

EXAMPLE. त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः ॥

उपमानस्य	of the object com- pared to	पद्मम्	lotus
उपमेयत्वप्रकल्पनम्	assumption as the object compared	विधुः	moon
प्रतीपम्	the figure Converse	त्वल्लीचनममम्	equal to thy eye
		त्वद्वक्त्रसदृशः	equal to thy face

Def. The assumption of the object compared to as the object compared, *i.e.*, when Upamāna (moon &c.) is compared to Upameya (face &c.), or in other words, when the usual form of comparison is inverted, it is the Converse.

Ex. (Lady !) The lotus is like thy eyes ; and the moon is like thy face.

*2nd kind of Converse.*

DEFINITION. अन्योपमेयलाभेन वक्ष्यस्यानादरश्च तत् ।

EXAMPLE. अलं गर्वेण ते वक्त्र कांत्या चन्द्रो भवादृशः ॥

अन्योपमेयलाभेन	by reason of gain of another, <i>i.e.</i> , the object compared to as the object compared.	तूत्	that, <i>i.e.</i> , the figure converse
वक्ष्यस्य	of the object on hand (face &c.)	वक्त्र !	face !
अनादरः	disregard	ते	thy
च	also	गर्वेण	by the pride
		अलम्	enough
		कांत्या	in splendour
		चन्द्रः	the moon
		भवादृशः	like thee

Def. When the subject on hand (face &c.) is disregarded by reason of the gain of another object (*i.e.*, moon &c.) which is not the subject under discourse it is also termed Converse.

Ex. O face ! enough of thy pride ; (there is) the moon equal to thee in splendour.

*3rd kind of Converse.*

DEF. वर्योपमेयलाभेन तथान्यस्याप्यनादरः ।

Ex. कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः ॥

वर्योपमेयलाभेन	by reason of the gain of the object compared which is the subject on hand	मृत्यो !	death !
अन्यस्य	of the object which is not the subject on hand	ते	thy
अपि	also	क्रौर्यदर्पः	pride on account of cruelty
अनादरः	disregard	कः	what
तथा	so, i.e., the Converse	हि	because
		स्त्रियः	women
		त्वत्तुल्याः	equal to you
		सन्ति	there are

Def. When the object which is not the subject on hand is disregarded by reason of gain of another object which is the subject on hand, it is declared the third kind of Converse.

Ex. O death ! wherefore dost thou bear the pride on account of cruelty ; because, there are (many) women equal to thee (in cruelty).

*4th kind of Converse.*

DEF. वर्येनान्यस्योपमाया अनिष्पत्तिवचश्च तत् ।

Ex. मिथ्यावादो हि सुग्धाक्षि ! त्वन्मुखमं किलांबुजम् ॥

वर्येन	by the object on hand (i.e. face &c.)	च	also
अन्यस्य	of the object not on hand	तत्	that, i.e., the Converse
उपमायाः	of the resemblance	सुग्धाक्षि !	O beautiful-eyed lady !
अनिष्पत्तिवचः	the assertion of non-accomplishment	अंबुजम्	lotus
		त्वन्मुखाभम्	equal to thy face
		मिथ्यावादः	untrue assertion
		किल	truly



Def. The assertion of non-accomplishment of the resemblance of the object not on hand with the object on hand is also termed the Converse.

Ex. O beautiful-eyed lady ! The assertion that the lotus has the likeness of thy face is an untrue one.

Hence, we see here that the resemblance between the two objects lotus and face being stated as untrue becomes an unaccomplished one and so it is the Converse.

### 5th kind of Converse.

DEF. प्रतीपमुपमानस्य कैमर्थ्यमपि मन्यते ।

Ex. दृष्टं चेद्वदनं तन्वाः किं पद्मेन किमिन्दुना ॥

उपमानस्य	of the object compared to	मन्यते	is considered
कैमर्थ्यम्	the sense of 'what is the use of'	तन्वाः	of that slender lady
अपि	also	वदनम्	the face
प्रतीपम्	the Converse	दृष्टं चेत्	if seen
		पद्मेन किम्	what with the lotus
		इन्दुना किम्	what with the moon

Def. The assertion 'what is the use of the *upamāna*' (with reference to the *upameya* which is the subject on hand) is also considered as one of the *Pratīpas*.

Ex. When the face of that slender lady was seen, what is the use of the lotus or of the moon.

### V. रूपकम्.—Metaphor.

DEF. विषयभेदताद्रूप्यरञ्जनं विषयस्य यत् ।

रूपकं तच्चिधाधिक्यन्यूनत्वानुभयोक्तिभिः ॥

यत्	which		tical with the object
विषयस्य	of the object com-		pared to
	pared	तत्	that
विषयभिदरञ्जनम्	the gratifying re-	रूपकम्	the metaphor
	presentation as non-	तत्	that (metaphor)
	different from the	आधिक्य-	} in point of superi-
	object compared to	न्यूनत्व-	
विषयिताद्व्यरञ्जनम्	the gratifying re-	अनुभयोक्तिभिः	} ority, inferiority and
	presentation as iden-	विषा	
			the absence of both
			is three-fold

Def. The gratifying representation of the object compared (1) as non-different from, and (2) as identical with, the object compared to is termed Rūpaka. And each (of the said two kinds) is again three-fold in point of (1) superiority, (2) inferiority and (3) the absence of both.

The Metaphor is first held two-fold :—(1) अभेदरूपकम् and (2) ताद्व्यरूपकम्. Each of these is again three-fold in point of superiority &c., of the object compared over the object compared to.

Hence the Metaphor is six-fold which are :—

- |                      |                          |
|----------------------|--------------------------|
| 1. अधिक्यभिदरूपकम् । | 4. अधिक्यताद्व्यरूपकम् । |
| 2. न्यूनभिदरूपकम् ।  | 5. न्यूनताद्व्यरूपकम् ।  |
| 3. अनुभयाभिदरूपकम् । | 6. अनुभयताद्व्यरूपकम् ।  |

*Examples of these in their reverse order.*

No. 3. अनुभयाभिदरूपकम् ।

Ex. अयं हि धूर्जटिः साक्षाद् येन दग्धाः पुरः क्षणात् ।

अयम् (राजा)	this (king)	येन	by whom
साक्षात्	in person, in bodily form	क्षणात्	in a moment
धूर्जटिः	the God Siva	पुरः	the cities (of his foes)
हि	indeed	दग्धाः	were burnt

Ex. This (king) is indeed the very God Siva in bodily form ; because by him the cities (of his foes) were burnt.

Here, the king, the upameya, who is said to have burnt the cities of his foes is represented as non-different from the God Siva, the upamāna, the destroyer of the three cities of gold, silver and iron of the demon *tripura*, and in the absence of any superiority or of inferiority between these two objects, we have the example of Rūpaka No. 3.

### No. 2. न्यूनभिदरूपकम् ।

Ex. अयमास्ते विना शंभुस्तार्त्तीयकं विलोचनम् ।

अयम् (राजा)	this (king)	विना	without
तार्त्तीयकम्	third	शंभुः	God Siva
विलोचनम्	eye	आस्ते	is or stands

Ex. Here stands (before us) this (king), the God Sambhu himself without his third eye.

Here, the king, the upameya, having only two eyes is represented as non-different from the God Sambhu, the upamāna, in the absence of his third eye, i.e., with an inferiority in respect of eyes. Hence, this is the example of Rūpaka No. 2.

### No. 1. अधिकाभिदरूपकम् ।

Ex. शंभुर्विश्वमवत्येष स्वीकृत्य समदृष्टिताम् ।

एषः (राजा)	this (king)	स्वीकृत्य	having assumed
शंभुः	the God Sambhu	विश्वम्	the universe
समदृष्टिताम्	equality, even eyes,	अवति	protects

Ex. This (king), the God Sambhu himself protects the world assuming impartiality (lit. even eyes).

Here, the God Sambhu is said to have assumed two eyes in protecting the world while his third firey eye clever in consuming the world was now removed in as much as his present work is the protection of the world and not consuming. Hence, we have here the superiority, i.e., the protection of the world with reference to the destruction of the world with the विषमदृष्टि uneven eyes or three eyes, and so this is the example of Rūpaka No. 1.

No. 6. अनुभयताद्रूपकम् ।

Ex. अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ।

अस्याः	of this (lady)	लब्धे	when attained
मुखेन्दुना	face-moon	इन्दुना	by the moon
नेत्रानन्दे	the delight of (our)	किम्	what
	eyes		

Ex. When the delight of (our) eyes has been attained by (seeing) the face-moon of this (lady), what is the good of seeing the moon.

Here, the face of the lady in question is represented as identical with the moon and in the absence of any superiority or of inferiority between them, we have here Rūpaka No. 6.

No. 5. न्यूनताद्रूपकम् ।

Ex. साध्वीयमपरा लक्ष्मीरमुधासागरोदिता ॥

इयं साध्वी	this virtuous woman	अपरा	a second
अमुधासागरोदिता	not born of the	लक्ष्मीः	Goddess of fortune
	Milky Sea		

Ex. This virtuous woman is a second Lakshmi (Goddess of fortune) not born of the Milky Sea.

Here, two different objects, the virtuous woman and the Goddess of fortune, are represented as identical with an inferiority in as much as the former is not born of the Milky Sea and we have therefore here the example of Rūpaka No. 5.

No. 4. अधिकताद्रूप्यरूपकम् ।

Ex. अयं कलंकिनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते ।

अयम्	this	चन्द्रात्	from the moon
मुखचन्द्रः	face-moon	अतिरिच्यते	is superior to
कलंकिनः	spotted		

Ex. This face-moon (of this lovely woman) is superior to the spotted moon.

Here, we have the superiority expressed in the example which needs no comment.

## VI. परिणामः—Commutation.

Def. परिणामः क्रियार्थं सद् विषयी विषयात्मना ।

Ex. प्रसन्नेन दृग्जनेन वीक्षते मदिरेक्षणा ॥

विषयी	the object compared to	परिणामः	the figure Commutation
विषयात्मना	under the character of the object compared	मदिरेक्षणा	this lovely-eyed lady
क्रियार्थः	serving the purpose on hand	प्रसन्नेन	bright
चेत्	if	दृग्जनेन	eye-lotus
		वीक्षते	sees

Def. When the upamāna (i.e., the lotus &c., the object superimposed) is identified with the upameya

(i.e., the eye &c., the subject of superimposition) and serves the purpose on hand (i.e., seeing &c.) it is the Commutation.

Ex. This lady of lovely eyes beholds with her bright eye-lotus.

Here, the superimposed lotus not possessed of the power of beholding is identified with the lady's eye, the subject of superimposition, and is made to serve the purpose on hand, i.e., the act of beholding. In the Rūpaka, as per instance in the sentence 'दृग्गङ्गं वीक्षे I see the eye-lotus,' the imposed lotus served only to gratify the expression. In this figure, the act of seeing belonging to the subject of superimposition, the eye, is transferred to the object superimposed, the lotus, as in the present example.

## VII. उल्लेखः—Representation.

Def. बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते ।

Ex. स्त्रीभिः कामोऽर्थिभिः खट्वुः कालः शत्रुभिरैक्षि सः ॥

एकस्य	of one (object)	स्त्रीभिः	by the women
बहुभिः	by different persons	कामः	as God of love
बहुधा	under different characters	ऐक्षि	was seen
उल्लेखात्	by delineating	अर्थिभिः	by the mendicants
उल्लेखः	Representation	खट्वुः	as the tree of paradise
इष्यते	is regarded	शत्रुभिः	by (his) foes
सः (कृष्णः)	that God Kṛishṇa	कालः	as God of death

Def. When an object is delineated by different people under different characters, it is termed Representation.

Ex. He (God Krishna) was regarded as the God of love by the women, as the tree of paradise by the mendicants, and as the God of death by (his) foes.

Here, the one and the same object is represented as distinct by different beholders on different occasions according to their liking or taste.

*2nd kind of Representation.*

Def. एकैन बहुधोल्लेखेऽप्यसौ विषयभेदतः ।

Ex. गुरुर्वचस्यर्जुनोऽयं कीर्त्तौ भौष्मः शरासने ॥

(एकस्य	of one object)	अयं (राजा)	this (king)
एकैन	by one person	वचसि	in speech
विषयभेदतः	through difference of peculiarities	गुरुः	(is) grave or Brihaspati
बहुधा	under various characters	कीर्त्तौ	in fame
उल्लेखे	in the delineation	अर्जुनः	(is) white or Arjuna
अपि	also	शरासने	in bow
असौ	that, i.e., Representation	भौष्मः	(is) terrible or Bhishma

Def. When an object is delineated by one person, i.e., by one perciever, under various characters through difference of peculiarities, it is also termed Representation.

Ex. He ( the king ) is grave ( Brihaspati ) in speech, white ( Arjuna ) in fame, and terrible ( Bhishma ) in bow.

Here, one and the same king is represented as distinct by one and the same beholder but through difference of peculiarities belonging to the object delineated.

VIII. स्मृतिमान्—Reminiscence or Rhetorical Recollection.

IX. भ्रान्तिमान्—Mistaker.

X. सन्देहः—Doubt

DEF. स्यात् स्मृतिभ्रान्तिसन्देहैस्तदं कालं कृतित्रयम् ।

स्मृति-भ्रान्ति-सन्देहैः	by (expressions of) recollection, mistake and doubt	go by the names of Recollection, Mistake and Doubt (respectively).
तदं कालं कृतित्रयम्	three figures that	

Def. (1) Expressions of a certain object capable of arousing an impression in the mind favouring a recollection, (2) mistaking a certain object to be something else similar to it, and (3) doubting the certainty of an object are respectively termed Reminiscence, the Mistaker and Doubt : Or in other words :—

(1) A recollection of an object, experienced before, that arises from the sight of some other object similar to it, is termed Reminiscence.

(2) The Mistaker is the representation of an object, *i.e.*, face &c. as something else, *i.e.*, lotus &c., as suggested by the skill of the poet, on account of the close resemblance of those two objects.

(3) When the certainty of an object under delineation is doubted through poetical skill, it is called Doubt.

*Example of Reminiscence.*

पंकजं पश्यतः कांतामुखं मे गाहते मनः

पंकजम्	lotus	कांतामुखम्	the face of the be
पश्यतः	seeing		loved
मे मनः	my mind	गाहते	enters, <i>i.e.</i> , recollects



Seeing this lotus, my mind recollects the face of my beloved.

*Example of the Mistaker.*

अयं प्रमत्तमधुपस्त्वन्मुखं वेत्ति पंकजम् ।

अयम्	this	पंकजम्	lotus
प्रमत्तमधुपः	intoxicated bee	वेत्ति	understands.
त्वन्मुखम्	thy face		

(Lady!) this intoxicated bee understands thy face to be the lotus (through mistake).

The difference between this figure and the Rūpaka ( V ) is, that, in the latter, we identify the face with the lotus without mistaking the one for the other, whereas, in this figure, the mistake is clearly expressed as in the foregoing example.

*Example of Doubt.*

पंकजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः ।

अस्माकम्	to us	वा	or
पंकजम्	lotus	इति	so
वा	or	निर्णयः	decision
सुधांशुः	moon	न	not.

We are not able to decide whether (the object before us) is the lotus or the moon ( nectar-rayed ).

Thus, we see that these three figures are founded upon the close resemblance, of the objects seen and experienced before, that gave rise to a recollection, mistake or doubt.

# XI. अपङ्कतिः—Concealment.

*There are six varieties of this figure which are :—*

1. शुद्धापङ्कतिः Concealment pure.
2. हेत्वपङ्कतिः Do. attended with a reason.
3. पर्यस्तापङ्कतिः Do. transferred.
4. भ्रान्तापङ्कतिः Do. under a mistake.
5. हेक्कापङ्कतिः Do. of the skilful.
6. कैतवापङ्कतिः Do. of the deceitful.

## 1. शुद्धापङ्कतिः—Concealment pure.

DEF. शुद्धापङ्कतिरन्यस्यारोपार्थी धर्मनिङ्गवः ।

EX. नायं सुधांशुः किं तर्हि व्योमगंगासरोरुहम् ॥

अन्यस्य	of the object not on	अयं	this
	hand	सुधांशुः	moon
आरोपार्थः	causing superimposi-	न	not
	tion	किं तर्हि	then, what is that
धर्मनिङ्गवः	denial of the character	व्योमगंगासरोरुहम्	the lotus of the
शुद्धा	pure		celestial Ganges.
अपङ्कतिः	Concealment		

Def. शुद्धापङ्कतिः is the denial of the real character (of an object on hand such as moon &c.) for the purpose of superimposing (upon it) the character of another (object lotus &c., not on hand).

Ex. This (the object before us) is not the moon (nectar-rayed) but it is the lotus of the celestial Ganges.

2. हेत्वपह्नतिः—Concealment with a reason.

DEF. स एव युक्तिपूर्वश्चेदुच्यते हेत्वपह्नतिः ।

EX. नेन्दुस्त्रीवो न निश्चर्कः सिंधोरोर्वोयमुत्थितः ॥

सः (धर्मनिहवः) एव	the same i.e.,	इन्दुः	moon
	the denial of the	न	not
	character	तौत्रः	hot
युक्तिपूर्वः	based upon a reason-	निशि	at night
	ing	अर्कः	sun
चेत्	if	न	not
हेत्वपह्नतिः	Concealment with a	सिन्धोः	from the ocean
	reason	उत्थितः	sprung up
उच्यते .	is called	ओर्वः	the submarine fire.
अयम्	this		

Def. The above, i.e., the 'Concealment pure' when based upon a reasoning, is termed हेत्वपह्नतिः ।

Ex. This is not the moon, (because it is) hot ; (not even) the sun, (because it is) night ; but it is the submarine fire come out of the ocean.

3. पर्यस्तापह्नतिः—Concealment transferred.

DEF. अन्यत्र तस्यारोपार्थः पर्यस्तापह्नतिश्च सः ।

EX. नायं सुधांशुः किं तर्हि सुधांशुः प्रियसीमुखम् ॥

अन्यत्र	on another object	अयम्	this
तस्य	of that (object on	सुधांशुः	moon
	hand )	न	not
आरोपार्थः	causing superimposi-	किं तर्हि	then which (is called
	tion		moon)
सः	that	प्रियसीमुखम्	the face of (my) be-
पर्य-तिः	Concealment trans-		loved
	ferred	सुधांशुः	moon.

Def. *Paryastāpahnuti* is that in which the real character of an object (moon &c.) is denied and the same is superimposed upon another object (face of a damsel).

Ex. This is not the moon (nectar-rayed). Then which is moon ? The face of my beloved is the moon (nectar-rayed—not being endowed with burning character).

4. भ्रान्तापह्नतिः—Concealment under a mistake.

DEF. भ्रान्तापह्नतिरन्यस्य शंकायां भ्रांतिवारणे ।

EX. तापं करोति सीत्कम्पं, ज्वरः किं ? न सखि स्मरः ।

अन्यस्य	of another person	तापम्	heat
शंकायाम्	in doubt	करोति	produces
भ्रान्तिवारणे	in the removal of the mistake	ज्वरः किम्	is it fever ?
भ्रान्तापह्नतिः	it is Concealment under a mistake	सखि	friend !
सीत्कम्पम्	accompanied by trembling	न	no
		स्मरः	the God of love.

Def. When a person is in doubt (*i.e.*, under a mistaken notion as to the real character of an object on hand) and when that doubt is warded off (by the mention of the real thing), it is *Bhrāntāpahnuti*.

Ex. (It) produces heat accompanied by the trembling of the body\* Is it fever ? † No, friend ! It is the God of love. ‡

\* Said by a lady pining under separation.

† Said by her female friend that chanced to be near her.

‡ Reply made by the former to the latter.

5. छेकापङ्कतिः—Concealment of the skilful.

DEF. छेकापङ्कतिरन्यस्य शंकातस्तथ्यनिङ्गवे ॥

EX. प्रजल्पन्मत्पदे लग्नः, कांतः किं ? न हि नूपुरः ॥

अन्यस्य	of another person	प्रजल्पन्	pratling
शंकातः	owing to fear	मत्पदे	in my foot
तथ्यनिङ्गवे	for the purpose of denying the real sense	लग्नः	clung
छेकापङ्कतिः	Concealment of the skilful	कांतः किम्	is it (thy) lover ?
		न हि	no, no
		नूपुरः	anklet

Def. When a person (having once given expression to some real object) denies the same (by interpreting it otherwise) for fear of being understood by another person (in its real sense), it is termed the Concealment of the skilful.

Ex. Pratling (something he) clung to my foot.\*  
Is it thy lover ? † No, no. It is my anklet. ‡

6. कैतवापङ्कतिः—Concealment of the deceitful.

DEF. कैतवापङ्कतिर्यत्नौ व्याजाद्यैर्निङ्गुतैः पदैः ।

EX. निर्यान्ति स्मरनाराचाः कांतादृक्पातकैतवात् ॥

व्याजाद्यैः निङ्गुतैः पदैः	by words of denial व्याज &c.		blance of the glances of a damsel
यत्नौ	if expressed	स्मरनाराचाः	the arrows of the God of love
कैतवापङ्कतिः	Concealment of the deceitful	निर्यान्ति	issue forth
कांतादृक्पातकैतवात्	under the sem-		

\* Said by a lady to her confidential companion.

† Question asked by another lady that chanced to come there at that time.

‡ Reply made by the first lady.



two-fold according as the subject of the fancy is an accomplished or unaccomplished one.

**स्वरूपोद्येक्षा** is that in which the state, condition or natural appearance of an object is imagined by the poets to be the state, condition or natural appearance of another similar object. **हेतुोद्येक्षा** is that in which something is imagined to be the effect of some other thing which cannot form its real cause. **फलोद्येक्षा** is that in which something is imagined to be the cause of some other thing which is not its real effect.

*Example of स्वरूपोद्येक्षा* (1) where the occasion of the fancy is mentioned.

**धूमस्त्रोमं तमः शंके कोकीविरहशुभ्रणाम् ।**

तमः	the darkness	धूमस्त्रोमम्	the mass of smoke
कोकीविरहशुभ्रणाम्	the fire of separation of koki birds	शंके	I suspect

I suspect (this) darkness to be the mass of smoke of the fire of separation of the koki birds.

Here, the darkness and the smoke are similar in Ex. *Trance*. The poet is aware that it is darkness. Heancies it to be the smoke of the fire of separation व्याजाद्यैः निरुद्धाः कoki birds which is the occasion of the fancy.

**व्यक्तौ** if *Example of स्वरूपोद्येक्षा* (2) where the occasion of कौतवापहृतिः is not mentioned.

**कान्ताहक्पातकैतवाः तीव तमोद्भानि वर्षतीवांजनं नभः ।**

* Said by a lady	नभः	sky
† Question asked time.	अञ्जनम्	collyrium
‡ Reply made by thees it were	वर्षति इव	rains as it were.

Ex. The darkness anoints, as it were, the bodies, (lit. limbs). Sky rains, as it were, the collyrium.

This is the description of the thick darkness of a particular night. In the first sentence, the subject, i.e., the pervasion of darkness which was fancied by the poet as anointing the bodies is not mentioned. In the second sentence too, the pouring down of the darkness which is the subject of the raining of collyrium is not mentioned. Hence we have two instances of अनुक्तास्यदा वस्तुत्प्रेक्षा where the occasion of the fancy is not mentioned.

Ex. रक्तौ तवांग्री मृदुलौ भुवि विक्षेपसाद्भ्रुवम् ।

तव	thy	विक्षेपसात्	by treading
मृदुलौ	soft	भ्रुवम्	certainly
अंग्री	tender feet	रक्तौ	red.
भुवि	on the floor		

(Oh! Lady), thy soft feet have become red certainly by their treading on the floor.

Here, the treading on the floor is fancied as a cause for the natural redness of the lady's feet; and the redness being an accomplished one, this is an instance of सिद्धास्यदा हेतुत्प्रेक्षा ।

Ex. त्वन्मुखामेच्छया नूनं पद्मैर्वैरायते शशी ।

शशी	moon	नूनं	surely
त्वन्मुखामेच्छया	with a desire of	पद्मैः	with the lotuses
	attaining the loveliness of thy face	वैरायते	rivals.

Oh! Damsel, the moon rivals with the lotuses, surely, with a desire of attaining the loveliness of thy face.



Here, the enmity, between the moon and the lotuses, on account of the latter's contraction on the appearance of the former, is natural, and the cause ascribed to it, *i.e.*, with a desire of attaining the beauty of the lady's face is not real and is due to the fancy of the poet. The cause not being an established one, this forms an instance of असिद्धासदा हेतून्प्रेक्षा ।

Ex. मध्यः किं कुचयोर्धृत्यै बद्धः कनकदामभिः ।

मध्यः	waist	किम्	what
कुचयोः	of breasts	कनकदामभिः	by the golden strings
धृत्यै	for the support	बद्धः	was tied.

Lady ! Is it for the support of thy breasts that thy waist was tied by the golden strings (in the form of the lady's foldings) ?

Here, the lady's breasts are naturally placed above the waist ; whereas, the poet describes the natural goldlike folds over the navel of the lady as three golden strings tied round the waist as if to support the breasts. The fact being an accomplished one, this is an instance of सिद्धविषया फलोन्प्रेक्षा ।

Ex. प्रायोऽङ्गं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति ।

पद्मं	lotus	प्राप्तुं	to get
त्वत्पदेन	with thy foot	प्रायः	perhaps
एक्यम्	the oneness, <i>i.e.</i> , like- ness	तोये	in the water
		तपस्यति	does penance.

Lady ! the lotus does penance in the water perhaps to become identical with thy foot.

Here, the lotuses naturally grow in water, and the poet artfully attributes another cause for their

standing in the water, which is no doubt the work of his imagination ; and this being an unaccomplished one, it is an instance of असिद्धविषया फलोत्पेक्षा ।

### XIII. अतिशयोक्तिः—Hyperbole.

*There are seven kinds of this figure:—*

- |                    |           |                            |
|--------------------|-----------|----------------------------|
| 1. रूपकातिशयोक्तिः | Hyperbole | Metaphorical.              |
| 2. भेदकाति०        | Do.       | asserting a difference.    |
| 3. संबन्धा०        | Do.       | asserting a connection.    |
| 4. असंबन्धा०       | Do.       | asserting a disconnection. |
| 5. अक्रमा०         | Do.       | asserting a want of order. |
| 6. चपला०           | Do.       | asserting fickleness.      |
| 7. अत्यन्ता०       | Do.       | of the highest degree.     |

Of these, No. 1 is two-fold. (a) शुद्धा—Pure and (b) सापेक्षवा—founded upon the ornament of Concealment (XI).

#### 1 (a) शुद्धा रूपकातिशयोक्तिः ।

DEF. रूपकातिशयोक्तिः स्यान्निगीर्याध्यवसानतः ।

EX. पश्य नीलोत्पलद्वन्द्वान्निसरन्ति शिताः शराः ॥

निगीर्य	having devoured	नीलोत्पलद्वन्द्वान्	from a pair of blue
अध्यवसानतः	through introsuscep- tion		lotuses
रूपकातिशयोक्तिः	metaphorical hyper- bole (pure)	शिताः	sharpened
		शराः	shafts
		निःसरन्ति	issue forth
सात्	is	पश्य	see.

Def. When the object on hand (i.e., face &c. the upameya) is swallowed up, or completely taken in, by the upamāna 'moon &c.' through introsusception, and the upameya is therefore comprehended as upamāna itself, or, in other words, (when the upamāna is used for upameya), it is called 'Hyperbole Metaphorical'.

निगौर्य is indeclinable past participle in य of the root गृ with नि 'to devour'. अध्यवसानतः = अध्यवसान + तस् अध्यवसान is the abstract noun formed by adding the affix अन to the root सो with prepositions अधि and अव, and तस् is a termination of the ablative case.

अध्यवसान means the identification of two objects of which the one is the object on hand and the other not on hand in such a manner that the former is completely absorbed into the latter.

When a man comprehends the face of a damsel as moon itself and calls it by the word 'moon' without mentioning the proper word 'face', then the face 'upameya' is said to have been *swallowed up* by the moon 'upamāna'.

Ex. Behold ! There issue forth sharpened shafts from a pair of blue lotuses.

Here, the speaker, instead of saying पश्यकान्ताक्षि-युग्मात् कटाक्षा निःसरन्त्यहो there issue forth ogles or side-glances from a pair of eyes of this lovely woman who was before him, says thus by using the upamāna words नीलोत्पल 'blue lotus' and शराः 'shafts' for their corresponding upameya words the अक्षि 'eye' and कटाक्षाः 'ogles'. Thus, we have the introsusception of the eyes and the ogles of a beloved lady in

the blue lotuses and shafts with which they are respectively identified. \*

1 (b) सापह्नुवा रूपकातिशयोक्तिः ।

DEF. यद्यपह्नु तिगर्भत्वं सैव सापह्नुवा मता ।

EX. त्वत्सूक्तिषु सुधा राजन् भांताः पश्यन्ति तां विधौ ॥

यदि	if	राजन्	O king
अपह्नु तिगर्भत्वं	founded upon the	त्वत्सूक्तिषु	in thy good speeches
ornament	'Conceal-	सुधा	nectar
ment'		भांताः	infatuated people
सैव सापह्नुवा	metaphorical hyper-	ताम्	that
bole pure itself found-	ed upon the ornament	विधौ	in the moon
of Concealment		पश्यन्ति	see.
मता	is considered (by the		
poet)			

Def. If the same, i.e., the Metaphorical Hyperbole No. 1 (a) is founded upon the ornament of Concealment, then it is called सापह्नुवा रूपकातिशयोक्तिः ।

Ex. O king ! Nectar exists in thy good speeches ; but the infatuated people see the same in the moon.

Here, 'the sweetness in the good speeches of the king is the nectar'—is the Hyperbole No. 1 (a) ; because the upamāna 'nectar' is used for upameya 'sweetness'. Again, the nectar which is in the moon is denied and that which exists in the good speeches of the king is called nectar and hence we have the ornament of Concealment also.

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\* This comprehension brings about the superior excellence of the upameya over the upamāna.

## 2. भेदकातिशयोक्तिः ।

DEF. भेदकातिशयोक्तिस्तु तस्यैवान्यत्ववर्णनम् ।

Ex. अन्यदेवास्य गांभीर्यमन्यद्वैर्यं महोपतेः ॥

तस्यैव	of the object described	अन्यदेव	(is regarded) as another, i.e., strange or extraordinary
अन्यत्ववर्णनम्	description as another	धैर्यम्	courage
भेदकातिशयोक्तिः	Hyperbole asserting a difference	अन्यत्	(is regarded) as another, i.e. strange.
अस्य	of this (king)		
गांभीर्यम्	profundity		

Def. When the thing described is comprehended as another, i.e., as extraordinary or strange or peculiar, it is called भेदकातिशयोक्तिः ।

Ex. Strange is the profundity of this king and strange is his courage also.

Here, the profundity and the courage of the king are considered as extraordinary because a difference is asserted between the profundity and courage of an ordinary man and those of the king.

## 3. संबन्धातिशयोक्तिः ।

DEF. संबन्धातिशयोक्तिः स्याद्योगे योगकल्पनम् ।

Ex. सौधायाणि पुरस्यास्य स्पृशन्ति विधुमण्डलम् ॥

अद्योगे	when there is no connection	स्यात्	is (called)
योगकल्पनम्	assertion of a connection	अस्य पुरस्य	of this town .
संबन्धा—क्तिः	Hyperbole asserting a connection	सौधायाणि	tops of the mansions
		विधुमण्डलम्	the disc of the moon
		स्पृशन्ति	touch or kiss (fig.)

Def. When a connection is asserted where there is really none, it is called **संबन्धातिशयोक्तिः** ।

Ex. The tops of the mansions of this town kiss the disc of the moon.

Here, the tops do not really touch the disc of the moon ; still they are asserted to do so on account of their extraordinary height.

#### 4. असंबन्धातिशयोक्तिः ।

DEF. योगेऽप्ययोगोऽसंबन्धातिशयोक्तिरितौर्यते ।

Ex. त्वयि दातरि राजेन्द्र खट्वुमान्नाद्रियामहे ॥

योगे अपि	though there is connection	राजेन्द्र	O best of kings !
अयोगः	(the assertion of) disconnection	त्वयि दातरि	when thou art a donor
असंबन्धा—क्तिः	Hyperbole asserting a disconnection	खट्वुमान्	the trees of the paradise
		न आद्रियामहे	we won't devote to.

Def. Denial of connection where there is really a connection is called **असंबन्धातिशयोक्तिः** ।

Ex. O best of kings ! As long as thou remainest here, as our liberal donor, we won't devote ourselves to the wish-yielding trees of Indra's paradise.

This is addressed by the mendicants to a king of very liberal donations. They, the mendicants, say that as long as this king is their donor, they sever their connection with the Kalpa tree. Here, the connection of the mendicants with their wish-yielding tree which is, as its very name implies, renowned for its liberality is denied.

## 5. अक्रमातिशयोक्तिः ।

DEF. अक्रमातिशयोक्तिः स्यात्सहत्वे हेतुकार्ययोः ।

Ex. आलिङ्गन्ति समं देव ज्यां शराश्च पराश्च ते ॥

हेतुकार्ययोः	of the cause and effect	ते	thy
सहत्वे	in the simultaneity	शराश्च	arrows
अक्रम—क्तिः	Hyperbole asserting a want of order	पराश्च	foes
		ज्याम्	(1) bow-string (2) earth
		समम्	simultaneously
देव	O king !	आलिङ्गन्ति	clasp.

Def. When the 'cause and effect are said to have taken place simultaneously, or, in other words, when the effect is said to co-exist with the cause, it is called अक्रमातिशयोक्तिः ।

Ex. O king ! Thy arrows and thy foes both clasp the *jyā* simultaneously.

Observe the pun on the word *jyā* which means 'bow-string' and 'earth.' The arrows are said to clasp the bow-string, and the foes, the earth, i.e., they fall down on earth dead being struck with the arrows of the king. It is usual that cause precedes the effect. Here, the effect, the falling down dead on earth, is said to co-exist with the cause, the issuing of an arrow. Hence, it is called अक्रमातिशयोक्तिः ।

## 6. चपलातिशयोक्तिः ।

DEF. चपलातिशयोक्तिस्तु कार्य्यं हेतुप्रसक्तिजे ।

Ex. यास्यामीत्युदिते तन्वाया बलयोऽभवदूर्मिका ॥

कार्ये	the effect	तन्वाः	of the slender lady
हेतुप्रसक्तिः*	when the cause was under discussion	अङ्गिका	ring
चपला—क्तिः	Hyperbole asserting fickleness	बलयः	bracelet
आस्यामि इत्युदिते	when said (by the lover) 'I go'	अभवत्	became.

Def. If the effect is described to have taken place without the cause, or, literally, if the effect is said to have taken place when the cause was under discussion, i.e., not yet begun, it is then called चपलातिशयोक्तिः ।

Ex. No sooner did the lover say 'I shall go' than the ring of his slender lady became her bracelet.

When the lover simply said 'I shall go' but did not actually go, his beloved became so very thin at the very thought of her lover's future separation that the ring of her finger served as bracelet for her hand. Here, the cause was only expressed but did not actually take place and we see the effect is produced without the cause.

## 7. अत्यन्तातिशयोक्तिः ।

DEF. अत्यन्तातिशयोक्तिस्तत्पौर्वापर्यव्यतिक्रमे ।

EX. अग्रे मानो गतः पश्चादनुनीता प्रियेण सा ॥

Is explained by the commentator as हेतुभावे—without cause.



*तत्-पूर्वार्थ-पर्व-व्यतिक्रमे	when there is a violation of the priority and posteriority of those (i.e., of the cause and effect)	अग्रे	in the beginning, i.e., previously
		मानः	anger
		गतः	subsided
		सा	she
		प्रियेण	by her lover
अत्य - क्तिः	Hyperbole of the highest degree	पश्चात्	afterwards
		अनुनीता	was conciliated.

Def. When the relation of priority and posteriority is violated, i.e., when the due order is inverted, or, in other words, when the effect is said to have preceded the cause, it is अत्यन्तातिशयोक्तिः ।

Ex. The anger (of the beloved lady) had previously\* subsided. Afterwards, 'she was conciliated by her lover.

Here, a lady angry, through love, at the absence of her lover removed her anger at the moment the lover came before her. The lover not knowing the subsidence of the anger of the lady excused himself of his absence which was unnecessary at that stage.

#### XIV. तुल्ययोगिता—'Equal Pairing'.

Def. वस्त्यानामितरेषां वा धर्मैक्यं तुल्ययोगिता ।

Ex. संकुचन्ति सरोजानि स्त्रैरिणीवदनानि च ॥

वस्त्यानाम्	of objects on hand	सरोजानि	lotuses
इतरेषाम् वा	or of those not on hand	स्त्रैरिणीवदनानि च	and the faces of the adulterous women
धर्मैक्यम्	sameness of attribute	संकुचन्ति	become contracted.
तुल्ययोगिता	Equal Pairing		

\* तत् = तयोः of those, i.e., of the cause and effect.

Def. The sameness of attribute of objects on hand or of objects not on hand, is called तुल्य-योगिता ।

*Example of objects on hand.*

The lotuses become contracted as well as the faces of the adulterous women.

This being the description of the rise of the moon, the lotuses are said to contract ; and the moonlight being an impediment to the free movements of the harlots, their faces also are said to contract or droop.

Observe :—Here, the lotuses and the faces of the women are the objects on hand and are associated with one common attribute.

*Example of objects that are not on hand.*

त्वदंगमार्दवे दृष्टे कस्य चित्ते न भासते ।

मालतीशशभृल्लेखा कदलीनां कठोरता ॥

त्वदंगमार्दवे दृष्टे	when the softness		mine, moon's ray and
	of thy limbs was per-		the plantain
	ceived	कठोरता	hardness
कस्य चित्ते	in whose mind	न भासते	will not become mani-
मालती-कदलीनाम्	of the jasa-		fest.

Ex. Lady ! In whose mind will not the hardness of the jasmine, the lunar ray and the plantain be manifest when the softness of thy limbs was perceived ?

Here, the jasmine &c., the objects unconnected with the subject, are associated with one and the same attribute, that is, the quality of hardness.

*Equal Pairing, second kind.*

DEF. हिताहिते वृत्तितौल्यमपरा तुल्ययोगिता ।

EX. प्रदीयते पराभूतिमिवशाववयोस्त्वया ॥

हिताहिते	in a friend and foe	मिवशाववयोः	to the friend and foe
वृत्तितौल्यम्	the sameness of be- haviour	पराभूतिः	immense riches (to a friend)
अपरा	another	पराभूतिः	defeat (to a foe)
तुल्ययोगिता	Equal Pairing	दीयते	is distributed.
त्वया	by thee		

Def. The description of the sameness of behaviour towards a friend and a foe is another kind of Equal Pairing.

Ex. (O king !), Parābūti is equally distributed by thee both to thy friend and to thy foe.

परा and भूतिः are two separate words meaning immense riches when applied to 'friend' ; when taken as one word, पराभूतिः means 'defeat' and applies to 'foe' ; however the same word being used to friend and foe, this must be taken as instancing the figure without referring to its meaning.

Observe :—This is possible only under a pun.

*Equal Pairing, third kind.*

DEF. गुणोत्कृष्टैः समीकृत्य वचोऽन्या तुल्ययोगिता ।

EX. लोकपालो यमः पाशौ श्रौदः शक्रो भवानपि ॥

बुणीरुक्ष्टैः	with those possessed of superior qualities	पाशैः	Varuna
समीकृत्य	having placed on the same footing	श्रीदः	Kubera
वचः	description	शक्रः	Indra
अन्या	another	भवान् अपि	as well as thyself
सुखयोगिता	Equal Pairing	लोकपालः	a regent of the quarter (and the ruler of the earth).
यमः	God of death		

Def. The description of placing one object on a footing of equality with those possessed of superior qualities is termed a third kind of Equal Pairing.

Ex. (O Lord !), Yama, Pāsī, Sṛida, Sakra as well as thyself are each a Lokapāla.

Lokapāla = a regent or guardian of a quarter = a ruler of earth.

Yama = the God of death, the regent of the Southern quarter.

Pāsī = Varuna, the regent of the Western quarter and of the oceans.

Sṛida = Kubera, the regent of the Northern quarter and the God of riches and treasure.

Sakra = Indra, the regent of the Eastern quarter and the king of the Gods.

## XV. दीपकम्—The 'Illuminator'.

DEF. वदन्ति वर्यावर्यानां धर्मैक्यं दीपकं बुधाः ।

EX. मदेन भास्वि कलभः प्रतापेन महीपतिः ॥

वर्णावर्णानाम्	of objects on hand	वदन्ति	call
	and those not on	कलभः	young elephant
	hand	सर्दभ	by ichor
धर्मैक्यम्	the common attribute	भाति	shines
ब्रूयाः	the learned	महीपतिः	Lord of earth
दीपकम्	Illuminator	प्रतापेन	by valour.

Def. When objects on hand and those not on hand are associated with a common attribute (mentioned only once), the learned call it the Illuminator.

Ex. The young elephant shines by its ichor and this lord of earth by his valour.

Here, the elephant, the object not on hand, and the king, the object on hand, are together associated with one and the same attribute, *the action of shining*. Just as a lamp standing in one place illumines the several objects round it, so in the present figure one finite verb serves as predicate to two or more nominatives. Compare the maxim of the lamp placed over a threshold देहलौदीपन्यायः । It takes its origin from a lamp hanging over the threshold of a house which, by its peculiar position, serves to light the rooms on both sides, and is used to denote something which serves a two-fold purpose at the same time. *Apte*.

In the Equal Pairing No. 1 (Fig. XIV), the objects on hand if associated with one and the same attribute formed one kind of the figure ; and the objects not on hand if associated with one and the same attribute formed another kind of the same figure (observe the word वा in the Definition). In the Illuminator, the objects on hand and those not on hand are *together*

associated with one common attribute mentioned only once.

XVI. आवृत्तिदीपकम्—The Illuminator  
by repetition.

DEF. त्रिविधं दीपकावृत्तौ भवेदावृत्तिदीपकम् ।

Ex. वर्षत्वंबुदमालियं वर्षत्येषा च शर्वरी ॥

दीपकावृत्तौ	in the repetition of	भवेत्	will be
	the Illuminator	इयं अंबुदमाला	this range of clouds
त्रिविधम्	three kinds	वर्षति	rains
आवृत्तिदीपकम्	Illuminator by re-	एषा शर्वरी च	and this night
	petition	वर्षति	looks like a year.

त्रिविधम् i.e., by repetition of 1 पद 'word', 2 अर्थ 'signification' and 3 उभय 'both word and signification'.

Def. By repetition of (1) word, (2) signification and (3) both, we have the three kinds of the figure आवृत्तिदीपकम् ।

Ex. This range of clouds rains and this night looks like a year.

*This is the example of No. 1 पदावृत्ति ।* Here, the verb वर्षति, a पद, is repeated though with different significations. The first is the form of the third person, singular number, present tense of the root वृष् 'to rain', and the second is the form of the third person, singular number, present tense of the nominal verb derived from the noun वर्ष 'a year'.

*Example of No. 2. अर्थावृत्ति ।*

उन्मीलन्ति कदंबानि स्फुटन्ति कुटजद्रुमाः ।

कदंबानि	kadamba flowers	कुटजद्रुमाः	kutaja creepers
उन्मीलन्ति	blossom	स्फुटन्ति	bloom forth.

Ex. The kadamba flowers blossom and the kutaja creepers bloom forth.

उन्मीलन्ति and स्फुटन्ति mean the same thing and we have here a repetition of signification.

Example of No. 3. उभयावृत्ति ।

माद्यन्ति चातकास्तृप्ता माद्यन्ति च शिखावलाः ।

तृप्ताः	satiated	शिखावलाः	peacocks
चातकाः	chātaka birds	माद्यन्ति	rejoice.
माद्यन्ति	rejoice		

Ex. The satiated chātaka birds rejoice and the peacocks also rejoice (at the sight of the clouds).

Here, the same word माद्यन्ति is repeated in the same meaning and hence it is called उभयावृत्तिदीपकम् ।

## XVII. प्रतिवस्तूपमा—Typical Comparison.

Def. वाक्ययोरिकसामान्ये प्रस्तिवस्तूपमा मता ।

Ex. तापेन भाजते सूरः शूरश्चापेन राजते ॥

वाक्ययोः	in (the sense of) two sentences	सूरः	the sun
एकसामान्ये	if one common attribute (is expressed)	तापेन	with intense heat
प्रतिवस्तूपमा	Typical Comparison	भाजते	shines
मता	is recognized	शूरश्च	and this warrior
		चापेन	with (his) bow
		राजते	looks brilliant

Def. When, in two sentences one of which describes the object compared and the other the object compared to, the same common attribute is expressed but by different words, it is termed Typical Comparison.

Ex. The sun shines with intense heat and this warrior looks brilliant with his bow.

Here, the actions of shining and looking brilliant, though mean the same thing, are expressed by different words to avoid the fault of repetition.

### XVIII. दृष्टान्तः—Exemplification.

Def. चेद्विषयप्रतिबिम्बत्वं दृष्टान्तस्तदलंकरणं ।

Ex. त्वमेव क्लीर्त्तिमान् राजन् विधुरेव हि क्लीर्त्तिमान् ॥

चेत्	if	दृष्टान्तः	Exemplification
*वाक्ययोः	in (the sense of) two sentences	राजन्	O king !
विषयप्रतिबिम्बत्वं	relation of type and proto-type	त्वमेव	thou only
तत्	then	क्लीर्त्तिमान्	possessed of fame
		विधुरेव हि	moon only
		कान्तिमान्	radiant.

Def. If two sentences, one of which contains the object compared and the other the object compared to, stand in relation of type and proto-type, or, in other words, contain similar attributes reflectively expressed, it is called Exemplification.

Ex. O king ! Thou art the only being possessed of fame and the moon is the only object having radiance.

Here, *possessing fame* and *having radiance* are similar attributes and the two sentences stand in relation of type and proto-type. The first sentence is exemplified by the second in which a renowned object, the moon, whose radiance has been experienced

\* Taken from the preceding verse.



as excellent, is employed as a type. The difference between this figure and प्रतिवस्तूपमा is that the common attributes here are similar but in the latter they are identical. In the प्रतिवस्तूपमा the couple of sentences terminates in conveying the same sense ; whilst in the example of the present figure the sentences have similar sense reflectively expressed and not the same.

### XIX. निदर्शना । Illustration (First kind.)

Def. वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।

Ex. या दातुः सौम्यता सेयं पूर्णेन्दोरकलंकता ॥

सदृशयोः	similar	दातुः	of a donor
वाक्यार्थयोः	in the significations	सौम्यता	mildness
	of two sentences	सेयम्	that itself
एक्यारोपः	attribution of identity	पूर्णेन्दोः	of the full moon
निदर्शना	Illustration	अकलंकता	stainlessness.
अथ	which		

Def. A description, resulting in the identity of the significations, of two sentences, which are similar, i.e., which terminate in a comparison or similarity, is called Illustration.

Ex. That mild nature if possessed by a donor answers to the stainlessness of the full moon.\*

Here, the impossibility of the existence of the full moon without the black spot corresponds to the

---

\* In Sanskrit, the relative and correlative clauses are reckoned as two separate sentences.

non-existence of a donor destitute of anger. Thus, we see that the two sentences terminate in a comparison.

The difference between this figure and the दृष्टान्त XVII is that in दृष्टान्त similar attributes are stated whereas here they are not stated. Here, the two sentences employed are dependent upon each other in their meanings but in the दृष्टान्त they are independent.

*2nd kind of Illustration.*

DEF. पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम् । .

EX. त्वन्नेत्रयुगलं धत्ते लीलां नीलांबुजन्मनोः ॥

एके	certain writers on	वदन्ति	say
	Rhetoric	त्वन्नेत्रयुगलम्	thy two eyes
पदार्थवृत्तिम् - पदार्थे	in a thing	नीलांबुजन्मनोः	of the two blue
वृत्तिम् ऐक्यारोपस्थितिम्	the state of		lotuses
	being identical •	लीलाम्	charmingness
अन्याम् निदर्शनाम्	another kind of	धत्ते	bears.
	Illustration		

Def. If a thing is described as bearing the property of another, then it is another kind of Illustration according to certain writers on Rhetoric.

Ex. (Lady !) Thy two eyes bear the charmingness of the two blue lotuses.

*3rd kind of Illustration.*

DEF. अपरां बोधनं प्राहुः क्रिययासत्सदर्थयोः ।

EX. नश्येद्राजविरोधीति क्षीणं चन्द्रोदये तमः ॥

क्रियया	by an action of a	तमः	darkness
	certain object	चन्द्रोदये	at the rise of the
असत्तद्दर्शयोः	of the unreal and		moon
	real objects	राजविरोधी	the enemy of a king
बोधनम्	intimation		or moon
अपरा	third kind of Illus-	नश्येत्	will perish
	tration	इति	so intimating
प्राहुः	(the learned) call	चौणम्	vanished.

Def. The intimation, by an agent engaged in a certain action, of the unreal and the real state of things signified by the action itself, it is termed the third kind of Illustration.

Ex. "The enemy of a king (moon) will perish"—telling this, the darkness, on the rise of the moon, vanished.

Here, the darkness is the agent in the act of intimating to the world the above fact, the result of its own experience which is certainly unreal. This forms the example of unreal state of things.

*Example of the real state of things:—*

उदयन्नेव सविता पद्मेष्वर्पयति श्रियम् ।

विभावयन्समृद्धीनां फलं सुहृदनुग्रहम् ॥

सविता	the sun	विभावयन्	(thus) intimating
उदयन्नेव	just when it rises	पद्मेषु	on the lotuses
सुहृदनुग्रहम्	rewarding the friends	श्रियम्	splendour
समृद्धीनाम्	of one's riches	अर्पयति	consigns
फलम्	the chief object		

Ex. 'The chief object of one's having riches consists in rewarding his friends'—thus intimating (to the

world), the sun, just on its rise, consigns its own treasures (splendour) to the lotuses.

Here, the sun is the agent in the act of intimating to the world the above fact which is real as the lotuses bloom only on the rise of the sun.

## XX. व्यतिरेकः—Dissimilitude or Contrast.

DEF. व्यतिरेको विशेषश्चेदुपमानोपमेययोः ।

EX. शैला इन्नोन्नताः संतः किंतु प्रकृतिकीमलाः ॥

उपमानोपमेययोः	between the object	संतः	good people
	compared to and that	शैलाः इव	as mountains
	compared	उन्नताः	are high
विशेषः	any peculiarity	किंतु	but
चेत्	if asserted	प्रकृतिकीमलाः	are delicate by nature.
व्यतिरेकः	Dissimilitude or Contrast		

Def. If any characteristic difference is asserted between the object compared to and that compared, then it is called Dissimilitude or Contrast.

Ex. Good men are as high as mountains ; but they (good men) are delicate by nature.

Here, we see a similitude between the good men, upameya, and the mountains, upamāna, in one respect and a dissimilitude in another respect.

## XXI. सहोक्तिः । Connected Description or a Speech with सह 'with'.

DEF. सहोक्तिः सहभावश्चेद्भासते जनरंजनः ।

EX. दिगंतमगमत्तस्य कीर्त्तिः प्रत्यर्थिभिः सह ॥

चेत्	if	कीर्तिः	fame
जनरजनः	pleasing to the people's mind	प्रत्यर्थिभिः सह	together with (his) foes
सहभावः	simultaneity	दिगन्तम्	to the end of the quarters
भासते	shines forth	अगस्तम्	reached.
सहीक्तिः	Connected Speech		
वस्य	of that (king)		

Def. A description of simultaneity or conjunction which will excite a pleasing (poetical) delight in the people's (mind) is called the Connected Description.

Ex. The fame of that king has reached the end of the quarters together with his foes.

Here, the reaching of the fame to the end of the quarters is directly expressed and that of the foes is indirectly expressed by the word सह । सह denotes simultaneity of two actions that are of one and the same kind. The idea conveyed in the present example is that both the king's fame and the enemies reached the end of the quarters at the same time. Thus we see that this figure consists in the description of simultaneous action connected with सह ।

XXII. विनीक्तिः—Speech of Absence or Speech with विना 'without'.

DEF. विनीक्तिश्चेद्विना किञ्चित्सुतं हीनमुच्यते ।

Ex. विद्या हृद्यापि साऽवद्या विना विनयसंपदम् ॥

चेत्	if	विद्या	the learning
किञ्चिद्दिना	in the absence of some- other thing	हृद्या अपि	though pleasing
प्रस्तुतम्	the object on hand	विनयसंपदम्	excellence of good behaviour
हीनम्	as inferior	विना	without
उच्यते	is represented	सा	that, i.e., the learning
विनोक्तिः	Speech of Absence	अवद्या	censurable.

Def. When an object on hand is represented as inferior in the absence of some other object, it is termed the Speech of Absence.

Ex. In the absence of excellent good behaviour, the learning, though pleasing, is censurable.

*Speech of Absence, second kind.*

DEF. तच्चेत्किञ्चिद्दिना रम्यं विनोक्तिः सापि कथ्यते ।

EX. विना खलैर्विभात्येषा राजेंद्र भवतः सभा ॥

चेत्	if	राजेंद्र	O best of kings !
तत्	the object on hand	एषा	this
किञ्चिद्दिना	without some thing else	भवतः	of thy honour
रम्यम्	as charming	सभा	council hall
सापि	that too	खलैः विना	in the absence of wicked persons
विनोक्तिः	Speech of Absence	विभाति	shines.
कथ्यते	is termed		

Def. When an object on hand is represented as charming in the absence of some other object, it is also called Speech of Absence.

Ex. O best of kings ! Thy council hall shines splendid in the absence of wicked persons.

### XXIII. समासोक्तिः—Modal Metaphor or Speech of Brevity.

DEF. समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।

EX. अयमैद्रोमुखं पश्य रक्तचुंबति चंद्रमाः ॥

चेत्	if	अयम्	this
प्रस्तुते	in the description of an object on hand	चंद्रमाः	the moon
अप्रस्तुतस्य	of an object not on hand	रक्तः	red
परिस्फूर्तिः	apprehension	ऐंद्रोमुखं	the face of the eastern quarter
समासोक्तिः	Speech of Brevity	चुंबति	kisses
		पश्य	see !

Def. If, by the description of an object on hand, an object not on hand is apprehended, or in other words, when the description of an object on hand conveys a reference to an object not on hand, it is called Modal Metaphor.

Ex. My beloved ! see, this moon becoming red kisses the face of the Eastern (Indra's) quarter.

Here, by the use of the words—(1) चुंबति the action of which belongs to a human being, (2) चंद्रमाः in the masculine gender and (3) ऐन्द्री in the feminine gender, we understand that a lover, the subject of discourse, out of passion, kisses the face of some beautiful damsel residing in the east.

### XXIV. परिकरः—Insinuator.

DEF. अलंकारः परिकरः साभिप्राये विशेषणे ।

EX. सुधांशुकलितोत्तंसस्ताम्रं हरतु वः शिवः ॥

विशेषणे	if the epithet		been adorned by the
साभिप्राये	signifying the import		moon
परिकरः	Insinuator	शिवः	the God 'Siva'
अलङ्कारः	figure	वः तापम्	your misery
सुधांशुकलितोत्तंसः	whose crest has	हरतु	remove.

Def. A speech with epithets signifying the import (of the speaker) is termed Insinuator.

Ex. Let God Siva whose crest has been adorned with nectar-rayed (moon) remove your misery (lit. mental heat).

Here, the charming epithet सुधांशुकलितोत्तंसः suggests that the heat is removable. This figure occurs even when only one epithet is employed and when that epithet invests the verse with a peculiar charm agreeable to the effect like the present one.

XXV. परिकराङ्कुरः—Sprout of an Insinuator.

DEF. साभिप्राये विशेष्ये तु भवेत्परिकराङ्कुरः ।

EX. चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः ॥

विशेष्ये	when the noun itself	चतुर्भुजो देवः	the four-armed God
साभिप्राये	signifying the import		Vishnu
परिकराङ्कुरः	Sprout of an Insinuator	चतुर्णां पुरुषार्थानां	of the four objects of human life
भवेत्	is	दाता	giver

Def. When the noun itself (i.e., without epithets) signifies the import of the speaker, it is called the Sprout of an Insinuator.

Ex. The four-armed God (Vishnu) is the giver of the four principal objects of life.



Four objects of life are धर्मः 'merit', अर्थः 'wealth', कामः 'enjoyment' and मोक्षः 'liberation'.

Here, the word चतुर्भुजः is one of the thousand names of the Lord Vishnu and is used here without epithets. The import of the speaker is that God <sup>alone</sup> (being four-armed) is able to distribute the four objects of life.

## XXVI. श्लेषः—Paronomasia.

Def. नानार्थसंश्रयः श्लेषो वर्यावर्योभयास्पदः ।

Ex. सर्वदो माधवः पायात् स यो गंगामदीधरत् ॥

वर्यावर्योभयास्पदः relating to (1)	यः	who
an object on hand,	अगम्	the mountain Govardhana
(2) an object not on hand and (3) both	गम्	the earth
नानार्थसंश्रयः depending upon words	अदीधरत्	held up
having many meanings	सर्वदा	always
श्लेषः Paronomasia	सः उमाधवः	the husband of Umā,
सर्वदः all-giver		the Lord Siva
स माधवः the husband of सा	पायात्	may protect
Lakshmi, the Lord	यः	who
Vishnu	गंगाम्	the river Ganges
पायात् may protect	अदीधरत्	bore (on his head).

Def. Paronomasia is the expression by words having more than one signification referring (1) to an object on hand, (2) to an object not on hand and (3) to both.

Ex. The all-giver Mādhava who held up the mountain (Govardhana on his head) and the earth may protect (you).

or

The husband of Umā (Siva) who bore (on his head) the river Ganges may protect (you).

सर्वदो माधवः may be split into (1) सर्वदः माधवः and (2) सर्वदा उमाधवः।

यो गंगाम् may be split into (1) यः अगं गाम् and (2) यः गंगाम्।

Here, both Mādhava and Umādhava are objects on hand and this is therefore the *Example of No. 1.*

*Example of No. 2.*

अजेन त्वन्मुखं तुल्यं हरिणाहितसक्तिना ।

त्वन्मुखम्	thy face			ment effected by the
हरिणाहितसक्तिना	= हरिणेन by the			deer in the form of
	deer आहिता effected			the spot
	सक्तिः attachment येन =	अजेन		by the moon
	having the attach-	तुल्यम्		is equal
		or		
त्वन्मुखम्	thy face		अजेन	by the lotus
हरिणा	by the sun		तुल्यम्	is equal.
आहितसक्तिना	having an attach-			
	ment placed			

(Lady !) thy face resembles the moon having an attachment effected by the deer (in the form of the spot).

or

(Lady !) thy face resembles the lotus having an attachment effected by the sun (in the act of blooming at the dawn).

Here, अज 'moon' and अज 'lotus' which are upamānas are both objects not on hand.

## Example of No. 3.

उच्चरद्भूरिकौलालः शुशुभे वाहिनीपतिः ।

		OR	
उच्चरद्भूरिकौलालः	having profuse effusion of blood	उच्चरद्भूरिकौलालः	having a vast expanse of water
वाहिनीपतिः	the commander of the army (Bhīshma)	वाहिनीपतिः	the lord of the rivers (ocean)
शुशुभे	shone	शुशुभे	shone

The commander of the army, Bhīshma, shone by the profuse effusion of blood

or

The Lord of the rivers, the ocean, shone by the vast expanse of water.

Here, the commander Bhīshma is the object on hand and the ocean is the object not on hand.

## XXVII. अप्रस्तुतप्रशंसा—Indirect Description.

DEF. अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया ।

EX. एकः कृती शकुन्तेषु योऽन्यं शक्रान्न याचते ॥

यत्र	where	शकुन्तेषु	among the birds
सा	that (description of an object not on hand)	एकः	one only
		(चातकः)	chātaka bird
		कृती	fortunate one
प्रस्तुताश्रया	referring to an object on hand	यः	who
		शक्रादन्यं	other than Indra
अप्रस्तुतप्रशंसा स्यात्	is called Indirect Description	न याचते	never begs

Def. When the description of an object not on hand conveys a reference to an object on hand, it is called Indirect Description.

Ex. (The chāṭaka bird) is the only fortunate one, among the birds, which never begs of any other than Indra.

It is a known fact that chāṭaka bird lives on rain drops and that Indra is the bestower of rain.

Here, the object in question is a noble man who never begs of any man except the Indra-like king and this is conveyed through the description of a chāṭaka bird which is not the object on hand.

This is not समासोक्ति where a description of an object on hand conveys a reference to an object not on hand ; whilst, in this figure, it is quite contrary.

## XXVIII. प्रस्तुताङ्कुरः—The Sprout of Direct Description.

DEF. प्रस्तुतेन प्रस्तुतस्य द्योतने प्रस्तुताङ्कुरः ।

Ex. किं भृङ्गं सत्यां मालुत्यां केतक्या कण्टकेडया ॥

प्रस्तुतेन	by (description of)	भृङ्ग !	O bee !
	an object on hand	मालुत्यां सत्यां	when there is the
प्रस्तुतस्य	of (another) object		Mālatī flower
	on hand	कण्टकेडया	full of thorns
द्योतने	in the apprehension	केतक्या	by the Ketakī
प्रस्तुताङ्कुरः	(it is) the Sprout of	किं	what is the use.
	Direct Description		

Def. When the description of an object on hand conveys a reference to another object on hand, it is called Prastutānkura.

Ex. O Bee ! What (is the use of thy amusement) with the (unblown) Ketakī full of thorns while thou hast here the Mālatī (Jasamine) flower.

Here, a lady, by the description of the bee's act with the unblown Ketakī bud witnessed by her in her pleasure garden indirectly intimates the same to her lover, the subject of discourse, who is at present in love with a maiden who has not yet arrived at puberty.

*N. B.*—The bee and the lover are both objects on hand.

### XXIX. पर्यायोक्तम्—Periphrasis.

**DEF.** पर्यायोक्तं तु गम्यस्य वचो भग्यंतराश्रयम् ।

**EX.** नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

गम्यस्य	of the fact intended to be expressed	नमः	homage
		येन	by whom
भग्यंतराश्रयम्	referring to another by a turn of speech	राहुवधूकुचौ	the breasts of Rāhu's spouse
वचः तु	the description	मुधा	useless
पर्यायोक्तम्	Periphrasis	कृतौ	were made.
तस्मै	to him		

**Def.** When a fact intended to be intimated is conveyed by a circumlocutory speech, or in other words, when a fact intended to be described is expressed by a turn of speech, or, if the intended fact is expressed in a different manner, it is Periphrasis.

**Ex.** Homage to him (God Vishnu) by whom the breasts of Rāhu's spouse were rendered useless.

Here, the intended fact is that homage is to the God Vishnu only, because he was the killer of Rāhu and thus rendered the breasts of Rāhu's spouse useless and this fact has been expressed by a turn of

speech, i.e., by different words which do not express it but by words which suggest it, simply for the purpose of giving a particular strikingness to the description.

*Periphrasis—A second kind.*

DEF. पर्यायोक्तं तदप्याहुयद्वाजिनेष्टसाधनम् ।

EX. यामि चूतलतां द्रष्टुं युवाभ्यामास्यतामिह ॥

व्याजिन	under a pretext	अहम्	I
यत् इष्टसाधनम्	the fulfilment of one's own wish	चूतलताम्	the mango creeper
		यामि	go
तदपि	even that	युवाभ्याम्	by you both
पर्यायोक्तम्	Periphrasis	इह	here
आहुः	(some) call	आस्यताम्	shall be stayed.

Def. Even the fulfilment of one's own wish under an artful pretext of doing some thing else is also called Periphrasis by some.

Ex. Lovers ! I depart hence for the purpose of seeing (my) mango creeper and it shall be stayed here by you both.

Here, the speaker is a female messenger who having united her mistress with her intended lover departs from that place under the pretext of seeing her own chūta creeper so that the couple may freely enjoy in the absence of a third person.

XXX. व्याजसुतिः—Artful Praise or Irony.

DEF. उक्तिर्व्याजसुतिर्निंदासुतिभ्यां सुतिर्निन्दयोः ।

EX. कः स्वर्धुनि ! विवेकस्ते नयसे पापिनो दिवम् ॥

निंदास्तुतिभ्याम्	by (apparent) cen- sure and praise	ते	thy
स्तुतिनिन्दयोः	of the praise and censure	विवेकः	judgment
उक्तिः	speech	कः	what
व्याजस्तुतिः	Artful Praise	यत्	because
सर्वुनि !	celestial Ganges !	पापिनः	the sinners
		दिवम्	to the heaven
		नयसे	take.

Def. when (1) the praise is understood by apparent censure and (2) censure by apparent praise, it is termed Artful Praise.

Ex. O celestial river Gangā ! Thou art devoid of judgment in that thou conveyest the sinners to the heaven.

*This is the example of No. 1.*

Here, the real praise has resulted by the apparent censure and it consists in representing the Gangā as taking the sinners to heaven provided they once bathe in her waters.

N. B.—व्याजस्तुतिः = व्याजेन स्तुतिः Praise by an artifice—when praise is understood by apparent censure.

When censure is understood by apparent praise, व्याजस्तुतिः is explained as व्याजरूपा स्तुतिः praise consisting in an artifice or a pretended praise.

*Example of No. 2.*

साधु दूति पुनः साधु कर्तव्यं किमतः परम् ।

यन्मदर्थे विलूनासि दंतैरपि नखैरपि ॥

दूति !	messenger !	कर्तव्यम्	to be done
साधु	well	यत्	because
अतःपरम्	than this	मदर्थे	on my account
किम्	what other	दंतैरपि	even by the teeth
साधु	good	नखैरपि	even by the nails
पुनः	again	विलुना अस्मि	wast injured.

Well (done) messenger ! what other good than this can again be done ; because thou, on my account, wast injured even by (my lover's) teeth and nails.

Here, the speaker a lady pining under separation sent her maid-servant as a messenger to her lover and on seeing her returning with marks, in her body, of her having toyed with her (lady's) lord, censures her under pretext of Praise saying that she (lady) was saved by her (the maid servant) from the injury by her lord's teeth and nails ; whereas in fact she was angry when she saw her servant coming single without her lord and was more angry when she observed on her body the marks of sexual intercourse with her own lord. Hence a censure resulted in the apparent praise.

N. B.—This is not अप्रस्तुतप्रशंसा (XXVII), for, in it, there is no strikingness consisting either in censure or praise.

### XXXI. व्याजनिन्दा—Artful Censure

DEF. निन्दाया निन्दया व्यक्तिव्याजनिन्देति गीयते ।

EX. विधे स निन्दो यस्ते प्रागेकमेवाहरच्छिरः ॥



निंदा	by censure
निंदायाः	of censure
व्यक्तिः	manifestation
व्याकृतिंदा	Artful Censure
इति	as
नीयते	is called
विधे	creator !
सः	he

निंदाः	is to be censured
यः	who
ते	thy
प्राक्	formerly
एकमेव	only one
शिरः	head
अहरत्	took away.

Def. When an apparent censure (of an object not on hand) results in the censure (of an object not on hand), it is Artful Censure.

Ex. O Creator ! he (Siva) is to be censured—he that has lopped off only one head of thine formerly.

Here, the speaker, a poor man in very distressed circumstances, fancies himself that, if all the five heads of the God *Brahmā* were lopped off by Siva, then both the creator and the sufferings of the created would have been simultaneously put an end to. Instead of directly censuring the God *Brahmā*, the creator, the object on hand, the speaker censured the God Siva, the object not on hand, in having imprudently suffered the other four heads of *Brahmā* to remain.

### XXXII. आक्षेपः—Hint.

Def. आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचारणात् ।

Ex. चंद्र ! संदर्शयात्मानमथवास्ति प्रियामुखम् ॥

स्वयम्	by self
उक्तस्य	told or expressed
विचारणात्	on deliberation
प्रतिषेधः	denial
आक्षेपः	Hint
चंद्र !	O moon !

आत्मानम्	self
संदर्शय	show or discover
अथवा	or, or why
प्रियामुखम्	face of (my) beloved
अस्ति	is.

Def. A denial, after some deliberation, of what has been expressed, is called Hint.

Ex. O moon ! Discover thy self (to me). Why ? Here is the face of (my) beloved.

Here, we see only a semblance of denial. This figure is distinct from the Concealment (XI) where the property of an object on hand is denied and that of another not on hand is superimposed upon it.

*A second kind of Hint.*

DEF. निषेधाभासमाक्षेपं बुधाः केचन मन्वते ।

Ex. नाहं दूतौ तनोस्तापस्तस्याः कालानलोपमः ॥

केचन	some poets	न	not
बुधाः	learned people	तस्याः	of her
निषेधाभासम्	semblance of a denial	तनोः	of the body
आक्षेपम्	Hint	कालानलोपमः	resembling the des-
मन्वते	regard		tructive fire at the
अहम्	I		end of the world
दूतौ	go-between	तापः	fever of separation.

Def. Some learned people regard the semblance of a denial as the figure Hint.

Ex. I am no go-between but the love-fever (residing in) her (mistress') body, resembling the destructive fire at the end of the world.

Here, the character of a person—that of the go-between, is denied. The fact of excessive hardship, experienced by the lady under the pangs of separation, which was intended to be conveyed by the go-between, the speaker, is suppressed in order to suggest more strikingly that the lady is sure to die if her lover delays even for a moment in meeting her.

*A third kind of Hint.*

DEF. आक्षेपोऽन्यो विधौ व्यक्ते निषेधे च तिरोहिते ।

Ex. गच्छ गच्छसि चेत्कांत ! तत्रैव स्याज्जनिर्मम ॥

विधौ	command or permission	कांत !	lover !
		गच्छसि चेत्	if thou goest
व्यक्ते	when apparent	गच्छ	goest
निषेधे च	and the denial	मम	my
तिरोहिते	when hidden	जनिः	birth
अन्यः	another kind	तत्रैव	in that same place
आक्षेपः	Hint	स्यात्	may be.

Def. When the permission (to do some thing) is apparent (in words) but the denial (to do that thing) is hidden, it is a third kind of Hint.

Ex. Departest (thou), my love, if thou art determined to go, and may my rebirth take place in that same place (where thou hast gone).

Here, the apparent permission of going granted by the lady suggests a clear prohibition, the meaning conveyed thereby being that the lover ought to desist from departing from her presence.

## XXXIII. विरोधाभासः or विरोधः—Contradiction.

DEF. आभासत्वे विरोधस्य विरोधाभास इष्यते ।

Ex. विनापि तन्वि ! हारेण वक्षोजौ तव हारिणौ ॥

विरोधस्य	of incongruity	वक्षोजौ	breasts
आभासत्वे	when apparent	हारेण	by the pearl-necklace
विरोधाभासः	Contradiction	विनापि	though devoid of
इष्यते	is called	हारिणौ	are charming or lit.
तन्वि !	O slender woman !		possessed of necklace.
तव	thy		

Def. When an incongruity (between two things) is apparent (in words\*), then it is called Contradiction.

Ex. O slender lady ! thy breasts though devoid of pearl necklace are yet possessed of pearl necklaces, i.e., are yet charming.

Here, the apparent contradiction is to be explained by taking the word हारिणी in the sense of 'charming' only.

#### XXXIV. विभावना—Peculiar Causation.

DEF. विभावना विनापि स्यात्कारणं कार्यजन्म चेत् ।

EX. अपि लाक्षारसासिक्तं रक्तं त्वच्चरणद्वयम् ॥

कारणम् विना अपि	though without	स्यात्	is called
cause		त्वच्चरणद्वयम्	thy two feet
कार्यजन्म चेत्	if the production of	लाक्षारसासिक्तम् अपि	though not
the effect take place			dyed with red lac
विभावना	Peculiar Causation	रक्तम्	red.

Def. When the production of an effect is represented as being without cause, it is Peculiar Causation.

Ex. Lady ! thy two feet are red though they were not dyed with red lac.

Here, the contradiction in the red feet without its cause, the lac, is due to the redness of the lady's feet being natural. Therefore, we see that the pro-

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\* i.e., the incongruity is to be removed by explaining the words without the pun.

duction of an effect in the absence of its cause is not inconsistent in as much as the denial of a known cause suggests that the effect produced must be natural or is due to some other hidden cause.

*A second kind of Peculiar Causation.*

DEF. हेतूनामसमयत्वे कार्योत्पत्तिश्च सा मता ।

Ex. अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥

हेतूनाम्.	of the causes	मन्मथः	God of love
असमयत्वे	when incomplete	अतीक्ष्णकठिनैः	neither sharp nor
कार्योत्पत्तिः	the production of an		hard
	effect	अस्त्रैः	by weapons
च	also	जगत्	the world
सा मता	is termed that 'Peculiar Causation'	जयति	conquers.

Def. When the production of an effect is represented as having taken place while its causes are apparently incomplete, (to produce such an effect), then it is the second kind of Peculiar Causation.

Ex. By weapons, neither sharp nor hard, the God of love conquers the whole world.

Here, the conquest of the world by the God of love is represented as having taken place though his weapons are neither sharp nor hard (being only *five flowers*) and are therefore quite inadequate to produce such an effect. The contradiction here must be removed by the supposition of some superhuman cause specially gifted by the Supreme Spirit.

*A third kind of Peculiar Causation.*

DEF. कार्योत्पत्तिस्तृतीया सा सत्यपि प्रतिबंधके ।

Ex. नरेन्द्रानेव ते राजन् दशत्यसिभुजंगमः ॥

प्रतिबंधके	when an impediment	ते	thy
सत्यपि	though present	असिभुजंगमः	sword serpent i.e.,
कार्योत्पत्तिः	production of an effect		the serpent in the form of thy sword
तृतीया	third kind	नरेन्द्रान् एव	only the curers of
सा	that—'Peculiar Causation'	दशति	poisons or kings bites.
राजन् !	O king !		

Def. When the production of an effect is said to have taken place though there was an impediment (to such an effect), it is the third kind of Peculiar Causation.

Ex. O king ! thy sword-serpent bites only *Narendrān*, i.e., curers of poisons only (lit. kings).

नरेन्द्र = king = dealer in antidotes. Here, serpent biting the curers of poison implies an impediment to the effect.

*Fourth kind of Peculiar Causation.*

DEF. अकारणात्कार्यजन्म चतुर्थी स्याद्विभावना ।

Ex. शंखाद्वीणानिनादोऽयमुदेति महद्दुतम् ॥

अकारणात्	from a different cause	शंखात्	from a conch-shell
कार्यजन्म	production of an effect	अयम्	this
चतुर्थी	fourth kind	वीणानिनादः	sound of a lute
विभावना	Peculiar Causation	उदेति	proceeds
स्यात्	is	महद्दुतम्	great wonder.

Def. When the production of an effect is represented as being from a different cause, or, more literally, from a similar cause, it is the fourth kind of Peculiar Causation.

Ex. It is a great wonder that this musical sound of a lute proceeds from a conch-shell (*i.e.*, conch-shell-like neck of a damsel).

We know that a conch-shell cannot produce the sound of a lute and therefore this is a Peculiar Causation.

N.B.—We have a Metaphorical Hyporbole in शृङ्ख, the upamāna, because it was used for its upameya, the neck of a damsel.

*Fifth kind of Peculiar Causation.*

DEF. विरुद्धात्कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।

EX. शीतांशुकिरणास्तन्वीं हंतुं संतापयन्ति ताम् ॥

विरुद्धात्	from an incongruous cause	हंतुं	alas !
कार्यसंपत्तिः	production of an effect	शीतांशुकिरणाः	moon's (cool-rayed) rays
काचित्	a certain kind	ताम्	that
विभावना	Peculiar Causation	तन्वीम्	the slender lady
दृष्टा	is seen	संतापयन्ति	inflame.

Def. When the production of an effect is produced from an incongruous cause, *i.e.*, from a cause quite opposite to the real one, it is the fifth kind of Peculiar Causation.

Ex. Alas ! the rays of the moon (*lit.* cool-rayed) inflame that slender lady.

This is the state of a damsel, the object on hand, pining under separation from her lover. The rays of the moon have a peculiar charm of exciting the passions of such women and therefore it is said so.

*Sixth kind of Peculiar Causation.*

DEF. कार्यात्कारणजन्मापि दृष्टा काचिद्विभावना ।

EX. यशः पयोराशिरभूत्करकल्पतरोस्तव ॥

कार्यात्	from an effect	तव	thy
कारणजन्म	production of a cause	करकल्पतरोः	hand-kalpa-tree i.e.,
अपि	also		wish-yielding tree in
काचित्	a certain kind		the form of the hand
विभावना	Peculiar Causation	यशः पयोराशिः	ocean of fame
दृष्टा	is seen	अभूत्	is produced.

Def. When the cause is said to have been produced from its effect, it is also termed Peculiar Causation.

Ex. O king ! An ocean of fame has been formed out of thy hand-kalpataru (wish-yielding tree in the form of thy hand).

Here, the king referred to is Karna renowned for his liberal donations.

The kalpa tree was produced from the ocean at the time of churning. Here, the kalpa tree in the form of the king's hand is said to be the cause of the ocean in the form of the king's fame for his unusual liberality.



XXXV. विशेषोक्तिः—Peculiar Allegation.

DEF. कार्यजनिर्विशेषोक्तिः सति पुष्कलकारणे ।

Ex. हृदि स्नेहद्वयो नाभूत्स्वरदीपे ज्वलत्यपि ।

पुष्कलकारणे	abundant cause	हृदि	in the heart
सति	when there is	ज्वलत्यपि	though burning
कार्यजनिः	non-production of an effect	स्नेहद्वयः	diminution of oil (affection)
विशेषोक्तिः	•Peculiar Allegation	न अभूत्	did not take place.
स्वरदीपे	cupid-lamp		

Def. The non-production of an effect when there existed abundant cause (for the same) is called Peculiar Allegation.

Ex. The diminution of oil (lit. affection) did not take place in the heart (of this lady pining under separation) even though the cupid-lamp is burning (there).

Here, the burning of the cupid-lamp, the cause, is present and yet the effect, the diminution of oil, is represented as not taking place. The contradiction can, however, be removed by explaining the word स्नेह in the sense of 'affection' only.

XXXVI. असंभवः—Improbability.

DEF. असंभवोऽर्थनिष्पत्तेरसंभाव्यत्ववर्णनम् ।

Ex. को वेद गोपशिष्यः शैलमुत्पाटयेदिति ॥

अशैन्यसेः	of the accomplish- ment of an object	गोपशिशुः	this shepherd boy
असंभाव्यत्ववर्णनम्	the description of impossibility	शैलम्	the mountain गोवर्द्धन
असंभवः	Improbability	उत्पाटयदिति	would have eradicated
		कः	who
		वेद	knew.

Def. Improbability is the description of the accomplishment of a truly impossible act.

Ex. Who knew that this shepherd boy would have eradicated the Mountain Govardhana.

The shepherd boy is the Lord Krishna who held up the Mountain Govardhana for seven days as a large umbrella to shelter his beloved Gopīs and their cattle from the heavy and incessant rain caused by Indra to deluge the Gokūla, the land of the shepherds.

### XXXVII. असंगतिः—Disconnection.

Def. विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः ।

Ex. विषं जलधरैः पीतं मूर्च्छिताः पथिकांगनाः ॥

कार्यहेत्वोः	of the effect and the cause	विषम्	poison (lit. water)
विरुद्धं	inconsistent	पीतम्	was drunk
भिन्नदेशत्वं	different location	पथिकांगनाः	the consorts of the travellers
असंगतिः	Disconnection	मूर्च्छिताः	fainted.
जलधरैः	by the clouds		

Def. The description of the effect and the cause as inconsistent and as occupying different locations, is termed Disconnection.

Ex. The poison (lit. water) was drunk by the clouds and the consorts of the travellers fainted.

This figure is only an exception to the ornament of Contradiction (XXXIII) and not Contradiction itself, where the mutual inconsistency of two objects resides in one place ; but in this figure in two different places. The drinking of poison (water) by the clouds and its effect, the fainting of the consorts, take place in two different localities. It is a convention of poets that the women are affected at the sight of the clouds in the rainy season being separated from their lovers who therefore hasten to meet their beloved.

. *Second and third kinds of Disconnection.*

DEF. 2nd अन्यत्र करणीयस्य ततोऽन्यत्र कृतिश्च सा ।

DEF. 3rd अन्यत्कर्तुं प्रवृत्तस्य तद्विरुद्धकृतिस्तथा ॥

अन्यत्र	in another place	कर्तुं	to do
करणीयस्य	of a thing to be done	प्रवृत्तस्य	of a person engaged
ततः	other than	तत् विरुद्धकृतिः	the accomplishment
अन्यत्र	another place		quite contrary to the
कृतिः च	accomplishment too		above
सा	that, i.e., Disconnection	तथा	so, i.e., the figure Disconnection.
अन्यत्	another (thing)		

Def. When the accomplishment or effect of an object to be produced in a certain locality is represented as having taken place in a quite different locality, it is called the second kind of Disconnection.

Def. An incongruous effect of an object obtained by an agent engaged to do a quite different thing is termed a third kind of Disconnection.

*Example of the second kind of Disconnection. \**

**अपारिजातां वसुधां चिकीर्षन् द्यां तथाऽकृत्वा ।**

(कृष्णः)	(Lord Kṛishṇa)	चिकीर्षन्	wishing to do
वसुधां	the earth	द्यां	the paradise
*अपारिजाताम्	devoid of पारिजात	तथा अकृत्वा:	did so.
	or अरिजात		

Lord Kṛishṇa who wished to make the earth Apārijātā devoid of the multitude of foes† made the celestial world so i.e. अपारिजाता devoid of Pārijāta tree.

Pārijāta is a celestial tree produced at the churning of the milky-ocean. Kṛishṇa at the request of one of his wives Satyabhāmā carried off this tree from Indra's garden (Nandana). A conflict ensued between Indra and Kṛishṇa in which the latter was victorious. The tree was brought to the city Dvārakā and was planted in the Satyabhāmā's pleasure-garden.

N. B.—This figure is possible only under a pun.

**गोवोद्धारप्रवृत्तोपि गोत्रीद्भिदं पुराकरोः ॥**

\*अप + अरिजात = अपगतम्—free from अरिजातम्—assemblage of foes  
यस्याः तादृशीम् = making the earth devoid of the multitude of foes.

अ not + पारिजातः Pārijāta tree = नास्ति पारिजातः यस्याम्, making the paradise devoid of Pārijāta tree.

† परिचाणाय साधूनां विनाशाय च दुष्कृताम् ।

वर्त्मसंस्थापनार्थाय संभवामि युगे युगे ॥

For the protection of the good and for the destruction of the wicked and for the establishment of the righteousness I am born in every Yuga.

(विष्णो)	(O lord Vishnu !)	गोवीन्दम्	the splitting of the
गोवीन्दारप्रवृत्तः अपि	though engaged	पृथ	earth
in raising the earth		अकरोः	formerly
			thou didst.

O Lord Vishnu! formerly though thou wert engaged in the raising of the earth, thou didst (the opposite, *i.e.*) the splitting of the earth (by the foot-prints of the Varāha).

This refers to the third incarnation of Vishnu in the form of a boar in order to raise the earth which was immersed in water. After raising the earth he walked on the earth and the foot prints made by him are referred to here.

### XXXVIII. विषमम्—Incongruity.

DEF. विषमं वर्ण्यते यत्र घटनाऽननुरूपयोः ।

EX. क्वेयं शिरीषमृद्वंगी क्व तादृङ्मदनज्वरः ॥

यत्र	where	इयम्	this (lady)
अननुरूपयोः	of two incongruous	क्व	where
(things)		तादृक्	that
घटना	combination	मदनज्वरः	love-fever or torments
वर्ण्यते	is described		of God of love
विषमम्	Incongruity	क्व	where.
शिरीषमृद्वंगी	having the body soft		
as the Sirīsha flower			

Def. Vishama is a figure where a combination of two incongruous things is described.

Ex. Where this lady with body as soft as the Sirisha flower and where these torments or fever of the God of love.

Here, we see the incongruity or incompatible relation of two things which are opposed to each other, *i.e.*, the nature of the God of love is quite opposed to the nature of the lady, under description, whose body is soft as the Sirīsha flower.

*Second kind of Incongruity.*

DEF. विरुद्धकार्यस्योत्पत्तिरपरं विषमं मतम् ।

EX. कौर्त्तिं प्रसूते धवलां श्यामा तव कृपाशिका ॥

विरुद्धकार्यस्य	of the opposite effect	श्यामा	dark
उत्पत्तिः	production	कृपाशिका	sword
अपरम्	another kind	धवलाम्	white
विषमम्	Incongruity	कौर्त्तिं	fame
मतम्	is considered	प्रसूते	produces.
तव	thy		

Def. The production of an effect from an incongruous cause is considered a second kind of Incongruity. Or in other words, when the quality of the effect is opposed to that of its cause, it is Incongruity.

Ex. O king ! Thy dark sword produces a white fame.

Here, we have white fame arising from the dark sword which has been figured here as the cause in contravention to the general convention—that the quality of an effect must conform to its cause.

*Third kind of Incongruity.*

DEF. अनिष्टस्याप्यवाप्तिश्च तदिष्टार्थसमुद्यमात् ।

EX. भक्ष्याशयाहिमंजूषां दृष्ट्वा खुस्ते न भक्षितः ॥

इष्टार्थसुखमात्	from an endeavour	भक्ष्याशया	with the hope of
made for a desired		getting some eatables	
object		अहिमंजूषाम्	the snake basket
अनिष्टस्य अपि	of an undesired ob-	दृष्ट्वा	having seen
ject		(प्रविष्टः)	(entered)
अवाप्तिः	attainment	तेन	by it
तत्	it, i.e., Incongruity	भक्षितः	was devoured
आखः	rat		

Def. The attainment of an undesired object from an endeavour made for a desired one is termed the third kind of Incongruity. Or in other words, when a desired object for which an endeavour is made is not obtained but, on the contrary, an unfavourable result is obtained, it is the third kind of Incongruity.

Ex. The rat seeing the snake-basket (entered into the same) in the hope of obtaining some eatables and was itself devoured by it (snake).

Here, the object of the rat to obtain some eatables for it by boring the basket was not attained and it became a pray to the hungry snake lying in the basket.

### XXXIX. समम्.—The Equal.

Def. समं स्याद्वर्णनं यत्र द्वयोरप्यनुरूपयोः ।

Ex. स्नानुरूपं कृतं सद्य हारिण कुचमण्डलम् ॥

यत्र	where	हारिण	by the pearl-necklace
अनुरूपयोः द्वयोः	of two agreeable	कुचमण्डलम्	the circular bosoms
objects		स्नानुरूपम्	worthy of itself
वर्णनम्	description	सद्य	place
समम्	The Equal	कृतम्	selected.
स्नात्	is		

Def. सम is the description of the combination of two agreeable objects.

Ex. The circular bosoms were selected by the pearl-necklace as the (fit) place worthy of itself.

*Second kind of समम् ।*

Def. सारूप्यमपि कार्यस्य कारणेन समं विदुः ॥

Ex. नीचप्रवणता लक्ष्मि ! जलजायास्तदीचिता ॥

कार्यस्य	of the effect	जलजायाः	born of water
कारणेन	by the cause	तत्र	thy
सारूप्यम् अपि	sameness also	नीचप्रवणता	resorting to the low
समम्	Equal		people
विदुः	know	उचिता	is worthy.
लक्ष्मि !	O Goddess of riches !		

Def. The sameness of an effect with its cause is termed a second kind of Sama.

Ex. O Goddess of riches ! Thy character of resorting to the low (people) is worthy of thyself born of water.

The Goddess Lakshmi was produced at the churning of the Ocean. Here, the character of Lakshmi is said to be the same as that of its cause, the water which naturally flows in a low direction.

*Third kind of समम् ।*

Def. विनानिष्टं च तत्सिद्धिर्यमर्थं कर्तुमुद्यमः ।

Ex. युक्तो वारणलाभोऽयं स्यान्न ते वारणार्थिनः ॥



यम् अर्थम्	which thing	वारणाधिः	seeking for an elephant
कर्तुम्	to do	ते	thy
उद्यमः	endeavour	अयम्	this
अनिष्टम् विना	without an obstacle	वारणलाभः	attainment of वारण
तत्सिद्धिः	the accomplishment of		(impediment)
	that	युक्तः स्यात् न	is it not worthy.
समम्	the Equal		

Def. The accomplishment, without any obstacle, of an object for which an effort has been made, is termed a third kind of Sama.

Ex. Friend! Is not this acquisition of (वारण) impediment worthy of thee that sought for an elephant (वारण).

This is possible only under a pun.

The speaker here is a person that went to his king for an elephant. He was obstructed by the door-keeper of the king's palace and this was addressed in jest by his (speaker's) brother-in-law who accompanied him saying that this वारण (impediment) is equal to that वारण (elephant) sought for.

## XL. विचित्रम्—Strange.

Def. विचित्रं तत्प्रयत्नश्चेद्विपरीतफलेच्छया ।

Ex. नमन्ति संतस्त्रैलोक्यादपि लब्धुं समुन्नतिम् ॥

चेत्	if	संतः	good people
विपरीतफलेच्छया	with a desire to	त्रैलोक्यादपि	higher than the
	obtain its opposite		triple world
	effect	समुन्नतिम्	exalted position
प्रयत्नः	an endeavour	लब्धुम्	to attain
तत्	that	नमन्ति	bow down.
विचित्रम्	Strange		

Def. If an endeavour is made by a person desiring to attain the exact opposite effect, it is called the Strange.

Ex. The good people bow down for the purpose of attaining an exalted position higher than the triple world.

Here, the act is *bowing down* and the desired effect is *elevation* over the triple world.

### XLI. अधिकम्—Exceeding.

DEF. अधिकं पृथुलाधारादाधेयाधिक्यवर्णनम् ॥

Ex. ब्रह्मांडानि जले यत्र तत्र मांति न ते गुणाः ॥

पृथुलाधारात्	than the more spacious containant	यत्र जले	in which water
आधेयाधिक्यवर्णनम्	the description of the contained as greater	ब्रह्मांडानि	the mundane worlds
अधिकम्	The Exceeding	तत्र	in that
		ते	thy
		गुणाः	merits
		न मांति	do not contain.

Def. When the object contained is described as vaster than the containant itself (which is really more spacious), it is termed the Exceeding.

Ex. Lord ! The waters which contain these mundane worlds could not contain (within themselves all) thy good qualities.

#### Second kind of Exceeding.

DEF. पृथ्वाधेयाद्यदाधाराधिक्यं तदपि तन्मतम् ।

Ex. कियद्वाग्ब्रह्म यत्नैते विश्राम्यन्ति गुणास्तव ॥

पृथ्वावेयत्	than the vast contained	यत्र	where
यत्	which	एते	these
आधाराधिक्यम्	the description of	तव	thy
	the containant as	गुणाः	good qualities
	exceeding	विश्रास्यन्ति	come to an end
तदपि	it too	वाग्व्रज्ज	the speech Brahman
तत्	that, i.e., Exceeding		= Vedas
मतम्	is regarded	किञ्चत्	how great.

Def. When the containant itself is described as vaster than the vast contained, then we have a second kind of Exceeding.

Ex. How great is the speech Brahman = Vedas, where all these thy good qualities come to an end, i.e., become completely described.

## XLII. अल्पम्—Smallness.

Def. अल्पं तु सूक्ष्मादाधेयायदाधारस्य सूक्ष्मता ॥

Ex. मणिमालोर्मिका तैऽद्यञ्जपमालायते करे ॥

सूक्ष्मात्	small	अद्य	to-day
आधेयात्	than the object contained.	ते	thy
यत्	which	करे	in the hand
आधारस्य	of the containant	मणिमालोर्मिका	ring inlaid with precious stones.
सूक्ष्मता	smallness	ञ्जपमालायते	becomes a rosary.
अल्पम्	Smallness		

Def. When the containant is described as smaller than the object contained which is really very small, it is called Smallness.

Ex. Lady ! Thy ring inlaid with precious stones has become to-day a rosary in thy hand.

Here, the thinness of the hand or the finger which contained the ring is meant. The lady under description was suffering from the pangs of separation from her lover on a certain day and so her hand or finger, the containant, became so thin that the ring, the object contained, became greater than the hand, the containant, and served as a rosary.

### XLIII. अन्योन्यम्—The Reciprocal.

DEF. अन्योन्यं नाम यत्र स्यादुपकारः परस्परम् ॥

EX. त्रियामा शशिना भाति शशी भाति त्रियामया ॥

यत्र	where	त्रियामा	the night
परस्परम्	mutual	शशिना	by the moon
उपकारः	benefit	भाति	looks splendid
स्यात्	is	शशी	the moon
(तत्र)	there	त्रियामया	by the night
अन्योन्यम् नाम	the figure called	भाति	looks splendid.
	Reciprocal		

Def. When two things benefit each other (by doing the same act causing each other's beauty), it is the Reciprocal.

Ex. The night is splendid by (the presence of) the moon and the moon looks splendid on account of the night.

Here, the night and the moon beautify each other. The night is the cause of the moon looking splendid and the moon is the cause of the night looking splendid.

• XLIV. विशेषः—The Extraordinary.

Def. विशेषः ख्यातमाधारं विनाप्याधिवर्णनम् ।

Ex. गतेऽपि सूर्ये दीपस्थास्तमश्चिदंति तत्कराः ॥

ख्यातम्	well-known	सूर्ये	the sun
आधारम्	the containant	गते अपि	though set
विनापि	even without	दीपस्थाः	abiding in the lamp
आधिवर्णनम्	the description of the	तत्कराः	its (sun's) rays
	object contained	तमः	the darkness
विशेषः	Extraordinary	चिदंति	expel

Def. The description of something dependent, *i.e.*, the object contained as existing without its well-known supporter, *i.e.*, the containant, or in other words, the representation of the independent existence of the object contained without its supporter on which it depends, is termed the Extraordinary.

Ex. Though the sun has set in, yet its rays abiding in the lamp expel the darkness.

The statement that lamps expel the darkness only by the rays of the sun which has gone to the other side of the earth is Extraordinary.

N.B.—The Vedas declare that the lustre of the sun enters the fire in the evening. Compare Raghu-  
vansa, IV. 1.

स राज्यं गुरुणादत्तं प्रतिपद्याधिकं बभौ ।

दिनान्ते निहितं तेजः सवित्रेव हुताशनः ॥

He (Raghu) obtained the kingdom given by (his) father and shone the more just as the fire that got the lustre deposited with (it) by the sun at the close of the day.

N. B.—For Vedic quotations on this, see the Mallinātha's commentary on the verse.

*Second kind of the Extraordinary.*

DEF. विशेषः सोऽपि यद्येकं वस्तुनेकत्र वर्ण्यते ।

EX. अंतर्वहिः पुरः पश्चात्सर्वदिक्ष्वपि सैव मे ॥

यदि	if	अंतः	in
एकं	one	वहिः	out
वस्तु	object	पुरः	in the front
अनेकत्र	in many places	पश्चात्	behind
वर्ण्यते	is described	न सर्वदिक्षु अपि	in all the directions
सोऽपि	that too		tions
विशेषः	the Extraordinary	सैव	only she.

Def. If one and the same object is described as existing in many places, it is also termed the Extraordinary.

Ex. In my mind, in the outside, in the front, behind my back, in all the directions too (wherever I turn my face), only she (my beloved) appears (to me).

Here, one single object is said to exist uniformly in many places.

N.B.—Although these as well as certain other representations are impossible and opposed to ordinary experience, yet they are said to have been represented as possible only metaphorically.

*Third kind of the Extraordinary.*

DEF. किञ्चिद्वारंभतोऽशक्यवस्तुंतरकृतिश्च सः ।

EX. त्वां पश्यता मया लब्धं कल्पद्रुमनिरीक्षणम् ॥

किञ्चित्	a certain (act)	त्वां	thee
आरम्भतः	commencing to do	पश्यता	seeing
अशक्यवस्तुं तरङ्गतिश्च	even the performance of another impossible act	मया	by me
सः	the Extraordinary	कल्पद्रुमनिरीक्षणम्	the sight of the <i>kalpa</i> tree
		लब्धम्	was got.

Def. When some one who has commenced to do an act chances to do another impossible act (unconnected with the former), it is the third kind of the Extraordinary.

Ex. 'By seeing you, (O king!) I got the sight of the wish-yielding tree of the paradise.

Here, the speaker who first commenced to do an act, *i.e.*, seeing the king, the liberal donor, says that he has seen the *kalpa* tree (instead of seeing the king himself who has now been identified by the speaker with the *kalpa* tree) of the paradise very difficult to obtain.

#### XLV. व्याघातः—Frustration.

DEF. स्याद्वाघातोऽन्यथाकारि तथाकारि क्रियेत चेत् ।

EX. यैर्जगत्प्रीयते हन्ति तैरेव कुसुमायुधः ॥

चेत्	if	यैः (पुष्पैः)	by which (flowers)
तथाकारि	the thing which produces its natural effect	जगत्	the world
अन्यथाकारि	as the one which produces another effect	प्रीयते	is pleased
क्रियेत	is represented	तैः एव	by the same (flowers)
व्याघातः स्यात्	it is Frustration.	कुसुमायुधः	the flower-shafted God of love
		हन्ति	torments.

Def. When a thing which produces the established result, *i.e.*, the effect natural to its cause is

represented to have produced the exact opposite result, it is called Frustration.

Ex. By the (same) flowers by which the people of the world become pleased, Cupid (lit. flower-shafted God of love) torments the world.

Here, the effect, *i.e.*, tormenting is produced by the flowers—the cause, which are well-known to produce a quite opposite one, *i.e.*, pleasure. Hence this is called Frustration on account of the frustration of an established effect already fulfilled in an object.

*Second kind of Frustration.*

DEF. सौकर्येण निबद्धापि क्रिया कार्यविरोधिनी ।

Ex. दया चेद्वाल इति मय्यपरित्याज्य एव ते ॥

सौकर्येण	with facility-	वाल इति	on account of being
निबद्धा	begun		a boy
क्रिया	an act	दया चेत्	if (thou hast) com-
कार्यविरोधिनी	the contrary of		passion
	that act	ते	by thee
अपि	(here) also	अपरित्याज्य एव	cannot be aban-
(व्याघातः)	Frustration		doned.
मयि	on me		

Def. If a certain act commenced (by one) on the ground of its being facile turns out contrary, it is the second kind of Frustration.

Ex. O King! If thou hast compassion on me, then I, being a boy, should not be abandoned here (now by thee going to battle-field).

This is said by a crown-prince to this king going to war. The king seems to have asked him to stay



at home for he *being a boy* could not bear the terrible toils of a battle field. The crown-prince mentions the same reason to accompany the king for he being a youth must go to the war and become skilled in the arts of war, or, as one commentator says, he (the youth) could not bear the separation from the king. Thus we see the frustration of the object which the king had at first.

### XLVI. कारणमाला—Garland of Causes.

Def. गुंफः कारणमाला स्याद्यथाप्राक्प्रांतकारणैः ।

Ex. नयेन श्रीःश्रिया त्यागस्त्यागेन विपुलं यशः ॥

यथाप्राक्प्रांतकारणैः	by the causes	स्यात्	is called
	in which a preceding	नयेन	by morality.
	object is spoken of	श्रीः	wealth
	as the cause of the	श्रिया	by wealth
	succeeding one	त्यागः	donation
गुंफः	arrangement	त्यागेन	by donation
कारणमाला	Garland of Causes	विपुलं यशः	wide fame.

Def. When a preceding object is spoken of as the cause of one succeeding it, which in turn is spoken of as the cause of what comes next and so on, it is termed the Garland of Causes.

Ex. From morality wealth (is acquired); from wealth, the donation; from donation, the wide fame.

Here, the morality mentioned first is spoken of as the cause of the succeeding object, the wealth, which in turn is spoken of as the cause of donation, etc.

This figure occurs also when one object, mentioned afterwards, is spoken of as the cause of what precedes and so on.

Ex. भवन्ति नरकाः पापात् पापं दारिद्र्यसंभवम् ।  
 दारिद्र्यमप्रदानेन तस्माद्दानपरो भव ॥

(People) go to hell on account of (their) sin ; sin results from poverty ; poverty from non-giving. Therefore (friend) be always munificent.

### XLVII. एकावली—The Necklace.

Def. गृहीतमुक्तरीत्यार्थश्रेणिरैकावली मता ।

Ex. नेत्रे कर्णांतविश्रान्ते कर्णौ दीप्तंभदीलितौ ॥

दीप्तंभौ जानुपर्यंतप्रलंबनमनोहरौ ।

जानुनी रत्नमुकुराकारे तस्य महीभुजः ॥

गृहीतमुक्तरीत्यार्थश्रेणिः a series of statements in which each succeeding thing is taken as an attribute of each preceding thing and then made to cease as such

एकावली मता is considered the Necklace

तस्य महीभुजः of that king  
 नेत्रे eyes

कर्णांतविश्रान्ते extending as far as the ears

कर्णौ ears

दीप्तंभदीलितौ extending as far as the post-like arms

दीप्तंभौ post-like arms

जानुपर्यंतप्रलंबनमनोहरौ charming on account of their extension as far as the knees

जानुनी knees

रत्नमुकुराकारे appearing like jewelled mirrors.

Def. A successive series of statements made in a manner in which each succeeding thing is taken (गृहीत) as an attribute of each preceding thing and that thing which was first taken as an attribute is

made to cease (मुक्त) as such by being afterwards made a subject and qualified by another succeeding thing and so on, it is the Necklace.

Ex. The eyes of that king extend as far as the ears. His ears extend as far as his post-like arms. His post-like arms are charming by their extension as far his knees. And his knees are, in appearance, jewelled mirrors.

Here, the *ears* are taken as an attribute of the preceding thing, the *eyes*; *arms*, of the *ears*; *knees*, of *arms*; and the *mirrors*, of the *knees*.

In this example, a preceding thing is qualified by the succeeding thing affirmatively. In the following example, the thing mentioned first is qualified negatively by what follows.

न तज्जलं यन्न सुचारुपङ्कजं  
न पङ्कजं तद् यदलौनषट्पदम् ।  
न षट्पदोऽसौ न जुगुञ्ज यः कलं  
न गुञ्जितं तन्न जहार यन्मनः ॥

Bhaṭṭi Kāvya, II. 19.

There was no water on which there were no beautiful lotusses; there was not a lotus in the interior of which there was not a bee reposing; there was not a bee which hummed not sweetly; and there was not a hum which did not attract the mind.

Here, of *water*, *lotuses* must be considered as denied; of *lotuses*, *bees*; of *bees*, *humming*; and of *humming*, *attraction*.

XLVIII. मालादीपकम्—The Serial Illuminator.

DEF. दीपकैकावलीयोगान्मालादीपकमुच्यते ।

Ex. स्मरेण हृदये तस्यास्तेन त्वयि कृतास्थितिः ॥

दीपकैकावलीयोगात्	from a combination of the figures	स्मरेण	by Cupid
	the Illuminator and	तस्याः हृदये	in her heart
	the Necklace	स्थितिः	setting one's foot
मालादीपकम्	the Serial Illuminator	कृता	was made
उच्यते	is called	तेन	by him
		त्वयि	in thee.

Def. A combination of the figures, दीपकम् (Illuminator XV) and एकावली (Necklace XLII), is called the Serial Illuminator. Or, in other words, the Serial Illuminator is that wherein a number of different objects is successively associated with one and the same attribute.

Ex. Cupid set *his* foot in the heart of that lady, and by it, *i.e.*, the heart of the lady, in thee.

This is addressed to a lover by a go-between sent by her mistress pining under separation.

Here, the one and the same attribute स्थितिः कृता being associated with two objects प्रकृत and अप्रकृत, it is the Illuminator ; and by ग्रहीतमुक्तरीत्या of the lady's heart, it is the Necklace (see the preceding figure). Thus, we have a blending of the two.

XLIX. सारः—The Climax.

DEF. उत्तरोत्तरमुत्कर्षः सार इत्यभिधीयते ।

Ex. मधुरं मधु पीयुषं तस्मात्तस्मात्कवेर्वचः ॥

उत्तरीतरम्	successively	मधुरम्	sweet
उत्कर्षः	Excellence	तस्मात्	than that
सार इति	the figure Climax	दौयुषम्	the nectar
अभिधीयते	is called	तस्मात्	than that
मधु	honey	कविः वचः	poet's speech.

Def. Excellence (rising) successively is termed the Climax.

Ex. The honey is sweet ; the nectar is sweeter than that ; and, than that, poet's speech.

Here, each succeeding thing, nectar etc., rises gradually in excellence.

#### L. यथासंख्यम्—The Relative Order.

DEF. यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ।

Ex. शत्रुं मित्रं विपत्तिं च जय रंजय भञ्जय ॥

क्रमिकाणाम्	of serial objects	जय	conquer
क्रमेणैव	in due order	मित्रम्	the friend
समन्वयः	mutual connection	रंजय	gratify
यथासंख्यम्	The Relative Order	विपत्तिम्	the calamity
शत्रुम्	the foe	भञ्जय	destroy.

Def. The Relative Order is a mutual connection of a series of objects mentioned in their due order.

Ex. O king ! Conquer, gratify, destroy (thy) foe, friend and the calamity respectively.

Here, a series of objects शत्रुम्, मित्रम् and विपत्तिम् is respectively connected with जय, रंजय, and भञ्जय in their due order.

## LI. पर्यायः—The Sequence.

DEF. पर्यायो यदि पर्यायेकस्थानेकसंश्रयः ।

Ex. पद्म मुक्ता गता चंद्रं कामिनीवदनप्रभा ॥

यदि	if	कामिनीवदनप्रभा	the lustre of this
एकस्य	of one object		lovely woman's face
पर्यायेण	in succession	पद्मम्	the lotus
अनेकसंश्रयः	residing in many places	मुक्ता	having left
पर्यायः	The Sequence	चंद्रं	the moon
		गता	resorted to.

Def. When one object is described as residing in many places in succession, it is termed the Sequence.

Ex. Having left the lotus, the lustre of this lovely woman's face now resorted to the moon.

Here, the lustre which is stated as one is said to reside in many places in succession.

*Second kind of the Sequence.*

DEF. एकस्मिन्वदनेकं वा पर्यायः सोऽपि संमतः ।

Ex. अधुना पुलिनं तत्र यत्र स्रोतः पुराऽजनि ॥

यदि वा	or if	पुरा	formerly
एकस्मिन्	in one object	स्रोतः	water
अनेकम्	many	अजनि	was
सोऽपि	that too	अधुना	now
पर्यायः	the Sequence	तत्र	there
संमतः	is regarded	पुलिनम्	sand bank.
यत्र	where		

Def. Or, if many objects are said to reside in one and the same place in succession, that too is regarded as the Sequence.

Ex. Sand bank is now seen in the place where there was water formerly.

Here, the water and the sand bank are said to be successively residing in the same place.

### LII. परिवृत्तिः—The Return.

DEF. परिवृत्तिर्विनिमयो न्यूनाभ्यधिकयोर्मिथः ।

Ex. जग्राहैकं शरं मुक्त्वा कटाक्षान् सरिषुश्रियः ॥

न्यूनाभ्यधिकयोः	of lesser and greater things	एकम् शरम्	one arrow
मिथः	mutual	मुक्त्वा	having discharged
विनिमयः	exchange	स्रिषुश्रियः	of the enemy's Goddness of wealth
परिवृत्तिः	the Return	कटाक्षान्	(many) side-glances
(स राजा)	that king	जग्राह	received.

Def. The Return is a mutual exchange of things lesser or greater.

Ex. The king discharged (*i.e.* gave) one arrow and received (in turn, many) side-glances of the Goddess of wealth of his foes.

Here, we have an exchange for what is greater, *i.e.* giving the lesser (शरम्) for the greater (कटाक्षान्).

### LIII. परिसङ्ख्या—The Special Mention or The Exclusion of Specification.

DEF. परिसङ्ख्या निषिद्धैकमेकस्मिन्वस्तुयन्त्रणम् ।

Ex. स्नेहद्वयः प्रदीपेषु न स्वान्तेषु नतम्बुवाम् ॥

एकस्मिन्	in one object on hand	प्रदीपेषु	in the lamps
एकम् वस्तु	one object	नतभ्रुवाम्	of women of curved
विधिश्च	having denied	खल्लेषु	eye-brows
यन्त्रयम्	restriction	न	in the hearts
परिमहता	the Special Mention		not.
क्षेत्रद्वयः	diminution of oil		

Def. The denial of the existence of something in a certain object and the restriction of its existence in another object constitutes the figure the Special Mention.

Ex. The diminution of oil (*i.e.* affection) was in the lamps and not in the hearts of women of curved eye-brows.

#### LIV. विकल्पः—The Alternative.

DEF. विरोधे तुल्यवलयोर्विकल्पालंक्रतिर्मता ।

EX. सद्यः शिरांसि चापान् वा नमयन्तु महीभुजः ॥

तुल्यवलयोः	of equal probability	महीभुजः	the kings
विरोधे	when there is opposi- tion	सद्यः	at once
विकल्पालंक्रतिः	the Alternative	शिरांसि	their heads
मता	is considered	नमयन्तु	let bend
		चापान् वा	or their bows.

Def. When there is an opposition of two things of equal probability, or, in other words, when the performance of two such things becomes impossible at the same time and thus restricts the agent to have recourse to only one of them, it is called the Alternative.



Ex. Let the kings\* bend at once their heads or their bows.

Here, we see the impossibility of simultaneous action of the bending of the heads and that of the bows which are opposed to each other, the former being the mark of surrender and the latter, of war.

### LV. समुच्चयः—The Conjunction.

DEF. वङ्मनां युगपद्भावभाजां गुम्फः समुच्चयः ।

EX. नश्यन्ति पश्चात्पश्यन्ति भश्यन्ति च भवद्द्विषः ॥

युगपद्भावभाजाम्	of actions of simultaniety	भवद्द्विषः	thy foes
वङ्मनाम्	of many	नश्यन्ति	take flight
गुम्फः	combination	पश्चात्	on back
समुच्चयः	the Conjunction	पश्यन्ति	see
		भश्यन्ति च	and fall down.

Def. The Conjunction is a combination of many actions that are described as being simultaneously produced.

Ex. O King ! thy enemies flee, turning their backs, see thee and fall down.

Here, though the actions of fleeing, seeing, falling down took place in succession, yet we have the simultaniety of those actions considering their speedy performance.

Compare the celebrated laconic report which Cæsar sent to Rome concerning his victory over Pharnaces at Tela 'I came, saw, conquered' (veni, vidi, vici).

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\* The foes of the speaker.

*Second kind of the Conjunction.*

Def. अहंप्राथमिकभाजामेककार्यान्वयोऽपि सः ।

Ex. कुलं रूपं वयो विद्या धनं च मदयन्त्यमुम् ॥

अहंप्राथमिकभाजाम्	of things with	कुलम्	noble birth
	emulation	रूपम्	handsome appearance
एककार्यान्वयः	that go to effect one	वयः	the prime of youth
	thing	विद्या	learning
अपि	also	धनं च	and the wealth
सः	that, i.e. the Conjunction	अमुम्	him
	tion	मदयन्ति	exhilarate

Def. A combination of many things that go to effect a thing with emulation or competition, is also termed the Conjunction. Or, in other words, a combination of many things independent of each other but represented as simultaneously producing the same common effect is called the Conjunction.

Ex. Noble birth, handsome appearance, the prime of youth, learning and the wealth exhilarate him.

LVI. कारकदीपकम्—The Case-Illuminator.

Def. क्रमिकैकगतानां तु गुणः कारकदीपकम् ।

Ex. गच्छत्यागच्छति पुनः पान्यः पश्यति पृच्छति ॥

क्रमिकैकगतानाम्	of actions con-	पान्यः	traveller
	nected with one	गच्छति	goes
	kāraka in succession	पुनः	again
गुणः	combination	आगच्छति	comes
कारकदीपकम्	the Case-Illumina-	पश्यति	sees
	tor	पृच्छति	asks.

Def. A combination of actions that are successively connected with one Kāraka (case-noun) is called कारकदीपकम्. Or, in other words, when the same Kāraka (case-noun) is connected with many verbs in succession, it is कारकदीपकम्.

Ex. The traveller goes, again comes, sees and asks (something).

Here, पात्यः—a noun in the nominative case, is connected with 4 verbs गच्छति, etc., in succession but not simultaneously as in the preceding figure समुच्चयः where *simultaneity* is desired.

## LVII. समाधिः—The Convenience.

DEF. समाधिः कार्यसौकर्यं कारणान्तरसन्निधेः ।

EX. उत्कण्ठिता च तरुणी जगामास्तं च भानुमान् ॥

कारणान्तरसन्निधेः	through the presence of some other cause	तरुणी	young lady
कार्यसौकर्यम्	facility of an act	उत्कण्ठिता च	longed for (her lover)
समाधिः	The Convenience	भानुमान्	the sun
		अस्तम्	set in.

Def. When the accomplishment of an act is facilitated by the presence of some other cause, or in other words, when the facilitation of an act is obtained through the accidental operation of another agency, it is called the Convenience.

Ex. No sooner did this young lady long for her lover than the sun set in.

Here, we see the simultaneous occurrence of two actions—the lady's longing for her lover and the

sun's setting (expressed by the two चs in the two sentences).

The lady longed for her lover and was about to go to meet him ; and this was easily accomplished by the accidental operation of another cause—the setting of the sun, which enabled the lady to set out freely under the protecting mantle of the dark.

### LVIII. प्रत्यनीकम्—The Rivalry.

DEF. प्रत्यनीकं बलवतः शत्रोः पक्षे पराक्रमः ।

EX. जैवनेत्रानुगौ कर्णावित्यलाभ्यामधः कृतौ ॥

बलवतः	strong	उत्पलाभ्याम्	by the lilies
शत्रोः	of the enemy	जैवनेत्रानुगौ	the servants of the
पक्षे	on any partisan		victorious eyes
पराक्रमः	attempt	कर्णौ	the ears
प्रत्यनीकम्	The Rivalry	अधः कृतौ	made to bow down.

Def. When any act of injury or mortification is attempted on a partisan of one's powerful enemy (by somebody who is unable to avenge himself directly on his enemy), it is called the Rivalry.

The ears, the servants (lit. neighbours) of the victorious eyes, have been made to bow down by the lilies. Woman's eyes and lilies are often compared to each other, the one excelling the other in beauty. Here, the lilies unable to conquer the eyes avenge themselves on their neighbours, the ears, by making them bend down.

N.B.—The lilies are usually worn as ornaments on the ears which bend by their weight.

LIX. काव्यार्थापत्तिः—The Necessary Conclusion.

DEF. कैमुत्येनार्थसंसिद्धिः काव्यार्थापत्तिरिष्यते ।

EX. स जितस्त्वन्मुखेनन्दुः का वार्ता सरसीरुहाम् ॥

कैमुत्येन	by the expression 'how much more'	इष्यते	is called
अर्थसंसिद्धिः	accomplishment of an act	त्वन्मुखेन	by thy face
काव्यार्थापत्तिः	the Necessary Conclusion in the province of Poetry	सः इन्दुः	that moon
		जितः	was conquered
		सरसीरुहाम्	of the lotuses
		का	what
		वार्ता	mention.

Def. The accomplishment of an act founded upon the popular maxim कैमुतिकन्यायः 'argument with a stronger reason', is termed the Necessary Conclusion.

कैमुत्य is the abstract noun of किमुत 'how much more'. कैमुतिकन्यायः is usually called दण्डापूपन्यायः the maxim of the stick and the cakes. When a stick and some cakes are tied together and, when the stick has been eaten away by a rat, we are naturally led to believe that the cakes also have been eaten by the rat, the two things being so closely connected. Thus, when we say something of the one of two such things, the same naturally applies to the other thing also.

Ex. ( Lady ! ) That moon has been conquered by thy face. What necessity is there to speak of (or why we speak of) lotuses.

It is an acknowledged fact that lotuses begin to shrink and become faded on the rise of the moon. When that moon, the subduer of the lotuses, has been conquered, the fact that lotuses too have been conquered much more becomes a necessary conclusion.

LX. काव्यलिङ्गम्—The Poetical Reason.

DEF. समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम् ।

EX. जितोऽसि मन्द कन्दर्प ! मच्चित्तेऽस्ति त्रिलोचनः ॥

समर्थनीयस्य	to be established	जितः असि	thou hast been con-
अर्थस्य	of a fact		quered
समर्थनम्	justifying	मच्चित्ते	in my mind
काव्यलिङ्गम्	The Poetical Reason	त्रिलोचनः	three-eyed God Siva
मन्द	foolish	अस्ति	resides
कन्दर्प	cupid		

Def. The Poetical Reason is a reason justifying a statement which requires to be established.

Ex. O foolish God of love ! Thou hast been conquered (by me). For, in my mind, there resides the three-eyed God Siva.

Here, the fact of the presence of the God Siva in the mind of the speaker is a reason for the speaker's conquest of the God of Love who has once been burnt by Siva.

LXI. अर्थान्तरन्यासः—The Transition.

DEF. उक्तिरर्थान्तरन्यासः स्यात् सामान्यविशेषयोः ।

EX. हनूमान्ध्विमतरद्दुष्करं किं महात्मनाम् ॥

सामान्यविशेषयोः	of a universal pro- position and a parti- cular instance	अञ्चिद्	the ocean
उक्तिः	assertion	अतरत्	crossed
अर्थान्तरन्यासः	the Transition	महात्मनाम्	of great men
हनूमान्	the monkey-God Hanūmān	दुष्करम्	impossible
		किम्	what.

Def. The assertion of a universal (proposition) and a particular (instance) is termed the Transition. Or, in other words, when a universal proposition is introduced to support a particular instance, or a particular instance to support a universal proposition, it is called the Transition.

Ex. Hanūmān crossed the ocean ; what is impossible for great men ?

Here, a particular instance is confirmed by a universal proposition.

- *Example of a universal proposition supported by a particular instance.*

गुणवद्भवस्तु संसर्गाद् याति स्वल्पोऽपि गौरवम् ।  
पुष्पमालानुषंगेण सूत्रं शिरसि धार्यते ॥

गुणवद्भवस्तु संसर्गाद्	by association of	पुष्पमालानुषंगेण	by the union with a
	the meritorious		wreath of flowers
स्वल्पोऽपि	even the meanest	सूत्रम्	thread
	creature	शिरसि	on the head
गौरवम्	greatness	धार्यते	is worn
याति	attains		

Even the meanest creature, by the association of the meritorious, attains to the greatness. A thread united with a wreath of flowers is worn on the head.

Here, a universal proposition is confirmed by a particular instance.

LXII. विकस्वरः—The Expansion.

DEF. यस्मिन्विशेषसामान्यविशेषाः स विकस्वरः ।

Ex. स न जिग्ये महान्तो हि दुर्दुर्षाः सागरा इव ॥

यस्मिन्	in which	सः	that (king)
विशेषसामान्यविशेषाः	particular, general and particular as- sertions	न जिग्ये	was not conquered
		हि	because
		महान्तः	great men
सः	that	सागरा इव	like the oceans
विकस्वरः	the Expansion	दुर्दुर्षाः	unassailable.

Def. When a particular is supported by a general which again is supported by a particular, it is called the Expansion. Or, in other words, when a Transition in which a particular instance is supported by a general proposition with a Simile, it is termed the Expansion (of the Transition).

Ex. That (king) was not conquered (by his enemies). For the great men are as unassailable as the oceans.

LXIII. प्रौढोक्तिः—The Bold Speech.

DEF. प्रौढोक्तिरुत्कर्षाहितौतङ्गे तुल्यप्रकल्पनम् ।

Ex. कचाः कलिन्दजातोरतमालसोममेचकाः ॥

उत्कर्षाहितौ	which cannot form as a cause of excellence	कलिन्दजातोरतमालसोममेचकाः	as black as the tamāla
तुल्यप्रकल्पनम्	attribution of a certain cause to it		group grown on the bank of the Yamunā
प्रौढोक्तिः	The Bold Speech.		river.
कचाः	the tresses		



Def. The attribution of a certain cause, to a statement asserted, which cannot form the cause of excellence (of the object described) is called the Bold Speech.

Ex. The tresses (of the Lord Krishna) are as black as the group of tamāla trees grown on the banks of Kalinda's daughter Yamunā.

The water of the Yamunā is naturally black as also the tamāla trees. The blackness of the tamāla trees cannot therefore be attributed to their having grown on the banks of the Yamunā river. Still, it is asserted to be so here. Hence it is called the Bold Speech.

#### LXIV. संभावना—The Supposition.

DEF. सम्भावना यदौत्थं स्यादित्यूहोऽन्यस्य सिद्धये ।

EX. यदि शेषो भवेदक्ता कथिताः स्युर्गुणास्तव ॥

अन्यस्य	of another act	शेषः	Lord of serpents
सिद्धये	for the accomplish- ment	वक्ता	narrater
यदि इत्थं स्यात्	if it were so	भवेत्	happen
इति	so	तव	thy
कहः	conjecture	गुणाः	merits
संभावना	the Supposition	कथिताः स्युः	would have been des- cribed.
यदि	if		

Def. A conjecture assumed through the use of the expression 'if it were so' for the accomplishment of another (impossible) act, is termed the Supposition.

Ex. O God ! If the Lord of the serpents were to be the narrator, then *all* thy merits would have been described.

This form of supposition introduced by a subjunctive clause is reckoned by the author of *Kāvya-prakāśa* as the third kind of अतिशयोक्ति.

## LXV. मिथ्याध्ववसितिः—The False Determination.

DEF. किञ्चिन्मिथ्यात्वासिद्ध्यर्थं मिथ्यार्थान्तरकल्पनम् ।

Ex. मिथ्याध्ववसितिर्वेश्यां वशयेत् खस्रजं वहन् ॥.

किञ्चिन्मिथ्यात्वासिद्ध्यर्थं for the purpose of establishing a false assertion	मिथ्याध्ववसितिः the False Deter- mination
मिथ्यार्थान्तरकल्पनम् a statement of another absolute false thing	खस्रजम् garland of sky-flowers वहन् wearing वेश्याम् the prostitute वशयेत् can win over.

Def. When, for purposes of establishing a false assertion, another absolute false *one* is introduced, or, in other words, if one false assertion is made to depend upon another absolute false one, then it is called the False Determination. (*Reductio ad absurdum* = reducing a position to an absurdity).

Ex. Wearing a garland of sky-flowers, one can win over a prostitute.

Sky-flower is an absolute nonentity and does not exist in any period, past, present or future. So the winning over a prostitute becomes also a non-entity. This ornament is also reckoned as one of the kinds of अतिशयोक्ति by the author of *K. P.*

## LXVI. ललितम्—The Artful Indication.

DEF. वर्ये स्याद्वर्यवृत्तान्तप्रतिबिम्बस्य वर्णनम् ।

Ex. ललितं निर्गते नीरे सेतुमेषा चिकीर्षति ॥

वर्ये	in the object on hand	एषा	this (maiden)
वर्यवृत्तान्तप्रतिबिम्बस्य	of the reflective representation of an incident on hand	नीरे	when water
		निर्गते	had gone out
वर्णनम्	delineation	सेतुम्	bund
ललितम् स्यात्	is the Artful Indication	चिकीर्षति	wishes.

Def. ललितम् is a delineation of an incident not on hand which ends in a reflective comparison to an incident on hand.

Ex. This (maiden) wishes to raise a bund when all the water had gone out.

This is said by a maid to her mistress who wanted to send for her once neglected lover. The maid instead of telling her mistress that she missed the opportunity and now foolishly wants to bring her lover who has now fallen in love with another lady indirectly intimates the same meaning which is reflectively represented in the expression given in the text. The sending for the lover who once came to the lady and was neglected by her is the same as the raising of a bund after all the water had gone out.

## LXVII. प्रहर्षणम्—The Enrapturing.

DEF. उत्कण्ठितार्थसंसिद्धिर्विना यत्नं प्रहर्षणम् ।

Ex. तामेव ध्यायते तस्मै निरुष्टा सैव दूतिका ।

यत्नम् विना	without an effort	ताम् एव	only her
उत्कण्ठितार्थसंसिद्धिः	accomplishment	आयते तस्मै	to him thinking
	of a thing longed for	सैव दूतिका	that same messenger
प्रहर्षणम्	the Enrapturing	निरुद्धा	was sent.

Def. When the accomplishment of a thing eagerly longed for takes place without any effort for it, or, in other words, when the desired object is obtained by chance, it is called the Enrapturing.

Ex. That same messenger—a confidante—was sent (by a lady) to him (her lover) who was thinking of her only.

This incident took place without any effort on the part of the lover. He was thinking that her lady would send him a disagreeable messenger and, when he saw his own confidante coming as a messenger to him, he could not contain for joy and hence this is called the Enrapturing—the delight beyond measure.

*The Second kind of the Enrapturing.*

DEF. वाञ्छितादधिकार्यस्य संसिद्धिश्च प्रहर्षणम् ।

Ex. दीपमुद्योजयेद् यावत्तावदभ्युदितो रविः ॥

वाञ्छितात्	than the desired	दीपम्	the lamp
अधिकार्यस्य	of something more	उद्योजयेत्	kindle
संसिद्धिः	attainment	तावत्	than
प्रहर्षणम्	the Enrapturing	रविः	the sun
यावत्	no sooner	अभ्युदितः	rose.

Def. The attainment of something more than what was desired is called the second kind of the Enrapturing.

Ex. No sooner did she kindle the lamp, than the sun rose.

Here the lady rose and wanted to kindle the lamp and, when she came out of her room, she saw the sun risen. This is more than what was desired.

*Third kind of the Enrapturing.*

DEF. यत्नादुपायसिद्धार्थात्माचाक्षाभः फलस्य च ।

Ex. निध्यञ्जनौषधीमूलं खनता साधितो निधिः ॥

उपायसिद्धार्थात्	attainment of a	निध्यञ्जनौषधीमूलम्	the root of a
	means		magic plant
यत्नात्	from an effort	खनता	by a digger
साक्षात् फलस्य	of the object itself	निधिः	treasure
लाभः च	attainment also	साधितः	was obtained.

Def. When, by an effort made for the attainment of a means to get the object desired, the desired object itself is obtained, it is the third kind of the Enrapturing.

Ex. By him who dug the root of the magic plant for the purpose of discovering the treasure hidden under the earth, the treasure itself was obtained.

LXVIII. विषादनम्—The Despondency.

DEF. दृष्टमाणाविरुद्धार्थसंप्राप्तिस्तु विषादनम् ।

Ex. दीपमुद्योजयेद् यावन्निर्वाणस्तावदेव सः ।

प्राप्त्यसाधनविरोधार्थसंप्राप्तिः तु	the attain-	दीपम्	the lamp
ment of a thing oppo-		उद्योजयेत्	kindles
sed to what was desir-		तावदेव	than
ed		सः	that
विषादनम्	the Despondency	निर्वाणः	extinguished.
शिवत्	no sooner		

Def. The attainment of a thing quite opposed to what was desired is termed the Despondency.

Ex. No sooner did she kindle the lamp, than it extinguished.

### LXIX. उल्लासः—Abandonment.

DEF. एकस्य गुणदोषाभ्यामुल्लासोऽन्यस्य तौ यदि ।

Ex. अपि मां पावयेत्साध्वौ स्नात्वेतीच्छति जाङ्गवी ॥

एकस्य	of one object	स्नात्वा	having bathed
गुणदोषाभ्याम्	by merit and demerit	साम् अपि	me also
अन्यस्य	of another object	पावयेत्	may purify
यदि तौ	if those two	इति	so
उल्लासः	Abandonment	जाङ्गवी	the river Gangā
साध्वी	chaste woman	इच्छति	desires.

Def. If the delineation of merit and demerit of one object conveys a reference to the merit and demerit of another object, or, in other words, if (1) the merit of one object refer to the merit of another object, (2) the demerit, to the demerit, (3) the merit, to the demerit, and (4) the demerit, to the merit, then it is called the Abandonment.

Ex. 'Will not a chaste woman (come and) bathe (in my waters) and purify me also', so the river Gangā desires.

Here the merit—the purificating character of a chaste woman refers to the merit of the Gangā who prays for purification. Hence this is the example of No. 1 merit referring to a merit.

*Example of (2) demerit referring to a demerit.*

काठिन्यं कुचयोः सृष्टं वाञ्छन्त्यः पादपद्मयोः ।

निन्दन्ति च विधातारं त्वद्वाटीष्वरियोषितः ॥

कुचयोः of the bosoms  
काठिन्यम् hardness  
पादपद्मयोः lotus like feet  
सृष्टम् created  
वाञ्छन्त्यः desiring

अरियोषितः the women of (thy) foes  
त्वद्वाटीषु in thy cavalry  
विधातारम् the Creator  
निन्दन्ति censure.

Ex. O king ! the widows of thy foemen desiring, (when they are pursued by) thy cavalry, the hardness created for their bosoms to be created for their lotus-like feet censure the Creator (Brahmā).

Here, the widows of the foemen censure the creator for not having created the hardness of their bosoms in their soft feet, the former being useless because of their widow-hood and the latter being now useful to enable them to flee away from the pursuing cavalry of the king. The demerit of the bosoms in their widow-hood refers to the demerit of their soft feet unfit for fleeing away from the enemy.

*Example of (3) Merit referring to a demerit.*

तदभाग्यं धनस्यैव यद्भाश्यति सज्जनम् ॥

यत् because  
सज्जनम् the good man  
न भाश्यति does not resort to

तत् that  
धनस्य एव of the riches only  
अभाग्यम् misfortune.

Ex. It is the misfortune of riches themselves in that they do not resort to the good people.

Here, the merit of the good people refers to the demerit of the riches in their not resorting to the good people.

*Example of (4) demerit referring to a merit.*

**लाभोयमेव भूपालसेवकानां न चेदधः ॥**

चेत्	if	न	not
भूपालसेवकानाम्	of the servants of	अयम् एव	this itself
	the king	लाभः	a boon.
वधः	killing		

If the servants of this king are not killed, then it itself is a boon (to them).

The king referred to is such a cruel man that non-killing his servants is considered a great boon even if they do not get their pay. Here, the cruelty, the demerit of the king, refers to the merit on the part of his servants, i.e., their continuance without being killed.

**LXX. अवज्ञालङ्कतिः—Non-Abandonment.**

DEF. ताभ्यां तौ यदि न स्यातामवज्ञालङ्कतिस्तु सा ।

Ex. स्वल्पमेवांबु लभते प्रस्थं प्राप्यापि सागरम् ॥

यदि	if	प्रस्थम्	a measure
ताभ्याम्	by those two	सागरम्	ocean
तौ	those two	प्राप्यापि	though reached
न स्याताम्	do not occur	स्वल्पमेव	only a small quantity
सा	that	अंबु	water
अवज्ञालङ्कतिः Non-Abandonment		लभते	gets.



Def. If, by the delineation of them, *i.e.*, merit and demerit of one object, they—the merit and demerit of another object—do not occur, then it is called the Non-Abandonment.

Ex. This measure (of 32 palas) gets only a small quantity into it even though it reached the ocean.

The particular measure holds the same quantity of water even in the ocean which is the receptacle of immense water and which is not able to supply more water.

Here, the merit of the measure refers to no merit of the ocean.

*Example of demerit occasioning no demerit.*

मीलन्ति यदि पद्मानि का हानिरमृतद्युतेः ॥

यदि	if	अमृतद्युतेः	to the moon
पद्मानि	lotuses	का	what
मीलन्ति	contract	हानिः	detriment.

If the lotuses were to contract (at night), then what detriment accrues to the moon (nectar-rayed).

Here, the demerit of the lotus refers to no demerit of the moon.

LXXI. अनुज्ञा—The Permission.

Def. दोषस्याभ्यर्थनाऽनुज्ञा तत्रैव गुणदर्शनात् ।

Ex. विपदः सन्तु नः शश्वद् यासु संकीर्तयते हरिः ॥

दीपस्य	of an undesired	नः	to us
	object	शब्दत्	always
अभ्यर्चना	praying for	विपदः	calamities
तच्चैव	in itself	सन्तु	let occur
गुणदर्शनात्	on account of the	यामु	in which
	result of good quali-	हरिः	God Vishnu
	ties	संकीर्त्यते	is glorified.
अनुज्ञा	the Permission		

Def. The praying for an undesired object on the ground of the acquirement of virtuous qualities result-  
ing from it, is called the Permission.

Ex. Lord Krishna ! Let calamities always occur  
to us—the calamities in which the God Hari is  
glorified.

This is a request made to Krishna by Kuntī, the  
mother of the Pāṇdavas.

## LXXII. लेशः—The Suggestion.

DEF. लेशः स्यादोषगुणयोर्गुणदोषत्वकल्पनम् ।

EX. अखिलेषु विहङ्गेषु हन्त स्वच्छन्दचारिषु ॥

शुक ! पञ्जरबन्धस्ते मधुराणां गिरां फलम् ॥

दोषगुणयोः	of demerit and merit	शुक !	parrot !
गुणदोषत्वकल्पनम्	attribution of	ते	thy
	merit and demerit	पञ्जरबन्धः	confinement in a cage
लेशः स्यात्	is the Suggestion	मधुराणाम्	melodious
हन्त	Alas !	गिराम्	of songs
अखिलेषु विहङ्गेषु	when all the birds	फलम्	result.
स्वच्छन्दचारिषु	freely wander		

Def. लेशः is a figure in which the merit and de-  
merit of one thing are respectively construed to be  
the demerit and merit of the other.

Ex. Alas ! parrot ! when all other birds freely wander about at their will, thy confinement in the cage is the result of thy melodious songs.

Here, the utterance of melodious sounds is construed to be a demerit in a parrot and the non-utterance is construed to be a merit in other birds.

### LXXIII. मुद्रा—The Sealing.

DEF. सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।

EX. नितंबगुर्वी तरुणी दृग्युग्मविपुला च सा ॥

प्रकृतार्थपरैः	serving the sense on hand	मुद्रा	the Sealing
पदैः	by words	सा तरुणी	that young maiden
सूच्यार्थसूचनम्	intimation of the object to be hinted at	नितंबगुर्वी	having large buttocks
		दृग्युग्मविपुला च	having a couple of spacious eyes.

Def. If the words that serve to signify the sense on hand intimate also the object to be hinted at, then it is called the Sealing.

Ex. This maiden has large buttocks and a couple of spacious eyes.

Here, युग्मविपुला serves to signify the sense required for the description of the lady the subject on hand. The same word is also the name of a metre of अनुष्टुप् class containing 8 syllables for each quarter wherein the seventh syllable of the 2nd and 4th quarters must be short. Thus, we see that the same word that served the purpose on hand—the description of the lady—also names the metre of the verse to be hinted at by the poet, the stanza being the illustration of that metre.

It is usual *among* the Sanskrit prosodians to illustrate a metre, defined, by a stanza containing the name of that metre which will also serve to explain the sense contained in the stanza. Hence the figure is called **सुद्रा**—an expression of things by their right names.

#### LXXIV. रत्नावली—The Jewelled Necklace.

DEF. क्रमिकं प्रकृतार्थानां न्यासं रत्नावलीं विदुः ।

EX. चतुरास्यः पतिलक्ष्म्याः सर्वज्ञस्त्वं महीपते ॥

प्रकृतार्थानाम्	of the words serving the sense on hand	चतुरास्यः	* having handsome face or † four headed God Brahmā
क्रमिकं	serial	लक्ष्म्याः	of riches = of Goddess Lakshmī
न्यासम्	putting	पतिः	lord
रत्नावलीम्	The Jewelled Necklace	सर्वज्ञः	omniscient or God Siva.
विदुः	(poets) know		
महीपते	O king !		
त्वम्	thou		

Def. Ratnāvalī is a figure containing a number of words serving the sense on hand but put in an established order of succession (with reference to objects not on hand).

Ex. O Lord of earth ! thou hast a handsome face (art god Brahmā) ; thou art the lord of wealth (the Lord Vishnu) ; thou art omniscient (Lord Siva).

Here, the words चतुरास्यः etc., serve the sense on hand in describing the king and are also names of

the Hindu Triad, in their order—Brahmā, Vishnu and Siva, the objects not on hand to which the king is identified in succession.

The difference between this figure and the figure मुद्रा (LXXIII) is that in this figure the sense of the words referring to objects not on hand—*i. e.* the sense to be hinted at—also serves to explain the sentence in another way under a pun, but it is not so in the Mudrā.

### LXXV. तद्गुणः—The Borrower.

DEF. तद्गुणः स्वगुणत्यागादन्यदीयगुणग्रहः ।

EX. पद्मरागायते नासामौक्तिकं तेऽधरत्विषा ॥

स्वगुणत्यागात्	by quitting one's own quality	नासामौक्तिकम्	nose-pearl
अन्यदीयगुणग्रहः	assuming the quality of another	अधरत्विषा	by the lustre of the lower lip.
तद्गुणः	the Borrower	पद्मरागायते	becomes <i>Padmarāga</i>
ते	thy		(ruby of lotus colour).

Def. When a thing quits its own quality and assumes that of another (excellent one), it is the Borrower.

Ex. O Lady ! The pearl of the nose-ornament becomes a *padmarāga* ruby by coming in contact with the luster of thy (red) lower lip.

Here, the colour of the lady's lower lip, being superior, makes the white pearl of her nose ornament appear like a *padmarāga* ruby. \*

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\* The pearl has been eclipsed by the lady's lip.

LXXVI. पूर्वरूपम्—The Original.

DEF. पुनः स्वगुणसंप्राप्तिः पूर्वरूपमुदाहृतम् ।

EX. हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः ॥

पुनः	again		with the lustre of
स्वगुणसंप्राप्तिः	assumption of one's		Siva's neck
	own quality	शेषः	the serpent lord
पूर्वरूपम्	the original	त्वद्यशसा	by thy fame
उदाहृतम्	is called	सितः	white.
हरकण्ठांशुलिप्तोऽपि	though covered		

Def. When an object that has quitted its form as in the preceding figure is again restored to its original state by the presence of some other agency, it is called the Original.

Ex. O king! The lord of the serpents शेषः, though covered with the lustre of Siva's neck, is made white by thy fame.

Here, the serpent-lord worn round Siva's neck of dark-blue colour—on account of the existence of the Kālakūta poison in it—changed his colour and thus became a borrower and by the operation of another agency—the white fame of the king—he is restored to his former state.

*Second kind of the Original.*

DEF. पूर्वावस्थानुवृत्तिश्च विकृतते सति वस्तुनि ।

EX. दीपे निर्वापितेऽप्यासीत्कांचीरत्नैर्महन्महः ॥

वस्तुनि	an object	निर्वापिते अपि	though extinguished
विकृते सति	when disappeared	कांचीरत्नैः	by the jems inlaid in
पूर्वावस्थानुवृत्तिः	continuity of the		the girdle of a lady
	original state	महत्	ample
च	also	महः	light
दीपे	lamp	आसीत्	was.

Def. The continuity of the original condition, notwithstanding the disappearance of an object—the cause of such continuance, by the operation of another agency, is called the second kind of the Original.

Ex. Although the lamp was put out (by a lady in the bed chamber), still there was ample light issuing from the jems of the girdle (of that lady).

Here, a pretty young maiden but an artless one (सुधा) put out the lamp of the bed chamber through bashfulness; still the light continued as before by the lustre of the jems inlaid in the girdle of that maiden.

## LXXVII. अतद्गुणः—The Non-Borrower.

Def. संगतान्यगुणानंगीकारमाहुरतद्गुणम् ।

Ex. चिरंरागिणि मच्चित्ते निहितोऽपि न रञ्जसि ॥

संगतान्यगुणानंगीकारम्	non-assuming	चिरम्	for a long time
	the quality of another	रागिणि	red (affectionate)
	object though con-	मच्चित्ते	in my mind
	nected with it	निहितोऽपि	though seated
अतद्गुणम्	Non-Borrower	न रञ्जसि	dost not become red
आहः	call		(affectionate).

Def. The non-assuming, by an object, of the quality of another though connected with it (or in

other words, when an object does not borrow the quality of another object, it) is called the Non-Borrower.

Ex. O Lover ! though seated long in my red (affectionate) mind, yet thou dost not become red (affectionate).

The strikingness of this example rests upon the use of the word राग which means both redness and affection.

Here, the lover does not become red (affectionate) though he is seated in the red (more affectionate) mind of the lady. Hence it is the Non-Borrower.

### LXXVIII. अनुगुणः—The Conformity

Def. प्राक्सिद्धस्वगुणोत्कर्षोऽनुगुणः परसन्निधेः ।

Ex. नीलोत्पलानि दधते कटाक्षैरतिनीलताम् ॥

परसन्निधेः	by the presence of another object	अनुगुणः	the Conformity
प्राक्सिद्धस्वगुणोत्कर्षः	the pre-eminence of one's own previously settled quality.	नीलोत्पलानि	blue lotuses
		कटाक्षैः	by the side-glances.
		अतिनीलताम्	extreme blueness
		दधते	bear.

Def. The pre-eminence, of one's own previously settled quality, by the presence of another agency, (or, in other words, when the original quality of an object is made pre-eminent by the proximity of another object, it) is called the Conformity.

Ex. The blue lotuses attain more blueness by the side-glances (of a lady falling on them).



Here, the dark blue lustre of the lotuses is increased by the pre-eminent blue side-glances of the lady falling on them.

### LXXIX. मीलितम्—The Lost.

DEF. मीलितं यदि सादृश्याद्भेद एव न लक्ष्यते ।

EX. रसो नालक्षि लाक्षायाश्चरणे सहजामणे ॥

यदि	if	मीलितम्	the Lost
सादृश्यात्	on account of resemblance	सहजामणे	naturally red
भेदः	a distinction	चरणे	in the foot
एव	alone	लाक्षायाः	of the red lac
न लक्ष्यते	is not perceived	रसः	dye
		न लक्षि	was not perceived.

Def. When distinction alone is not perceived (between two objects on hand) on account of their resemblance, then it is the Lost.

Ex. The dye of the red lac was not perceived in the naturally red feet (of this beautiful maiden).

Here, we see the disappearance of the dye of the red lac on account of its having been eclipsed by the natural redness of the maiden's feet.

### LXXX. सामान्यम्—The Sameness.

DEF. सामान्यं यदि सादृश्याद्विशेषो नैव लक्ष्यते ।

EX. पद्माकरप्रविष्टानां मुखं नालक्षि सुधुवाम् ॥

यदि	if	पद्माकरप्रविष्टानां	that entered t
सदृशत्वात्	on account of resem-	लोट-पू	lotus-pool
	blance	सुभ्रुवां	of women of beau
विशेषः	distinguishable pecu-		ful eye-brows
	liarity	मुखम्	face
नैव लक्ष्यते	is not at all perceived	न अलक्षितः	was not perceived.
सामान्यम्	The Sameness		

Def. When any distinguishable peculiarity what ever is not perceived (between two objects coming in contact) on account of their close resemblance, it is called the Sameness.

Ex. The faces of the women of beautiful eye brows that entered the lotus-pool are not perceived.

Here, the faces of the women were not distinguishable from the lotuses in the absence of any discriminative quality between the two which are spoken of as having become identical.

In the मीलित (LXXIX), one of the objects is inferior in quality and is not apprehended by its being eclipsed by the superior quality of the other.

In this figure, the two objects could not be discriminated through their close resemblance. In the मीलित, the inferior object gives up its own quality. Here both the objects do not give up their qualities. Hence, this figure is different from the मीलित.

LXXXI. उन्मीलितम्—The Un-Lost.

LXXXII. विशेषकः—The Un-Sameness.

Def. भेदवैशिष्ट्यायोः स्फूर्तावुन्मीलितविशेषकौ ।

Ex. हिमाद्रिं त्वद्यशोमग्नं सुराः शीतेन जानते ॥

मेदवैशिष्ट्योः	of any distinction and	सुराः	the celestial beings
	of any discriminating	लव्यशीमग्रम्	eclipsed by thy fame
	peculiarity	हिमाद्रिम्	the Himālaya moun-
स्फूर्तौ	in the manifestation		tain
उन्मीलित विशेषकौ	The Un-Lost and	शीतेन	by chillness
	The Un-Sameness	जानते	recognize

Def. If any distinction prohibited in the मीलित (LXXIX) become manifest afterwards, it is called the उन्मीलितम्.

Def. If any discriminating peculiarity prohibited in the सामान्य become manifest afterwards, it is called the विशेषकः.

Ex. O king ! The celestial beings recognize the Himālaya mountain, eclipsed by thy (all-pervading) fame, through its chillness.

This is the example of the figure उन्मीलित. Here, the Himālaya which is white was lost in the whiter fame of the king and was afterwards recognized by the Gods on account of its chillness.

### Example of the विशेषक.

लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च ।

चन्द्रे उदिते	when the moon had	मुखानि च	and the faces
	risen	लक्षितानि	became distinguish-
पद्मानि	lotuses		able.

Ex. After the rise of the moon, the lotuses and the faces of the damsels became distinguishable.

In the सामान्य, the faces of the damsels that entered the lotus-pool were undistinguishable from the

lotuses on account of their likeness but after the rise of the moon the lotuses faded and the faces began to appear more beautiful and hence they became discriminated.

### LXXXIII. उत्तरम्—The Reply.

DEF. किञ्चिदाकृतसहितं स्याद्गूढोत्तरमुत्तरम् ।

Ex. यद्वासी वेतसी पान्य ! तत्रेयं सुतरा सरित् ॥

किञ्चिदाकृतसहितम्	containing some	यच्च	where
	import	यसी वेतसी	that ratan
गूढोत्तरम्	a secret reply	तत्र	there
उत्तरं स्यात्	is The Reply	इयं सरित्	this river
पान्य !	O traveller !	सुतरा	is fordable.

Def. A secret reply containing some indirect import (of the speaker) is called the Reply. Or, in other words, when the speaker indirectly expresses his or her own intention in a reply made to a query previously put by some person (which query is to be inferred from the answer), it is called the Reply.

Ex. O Traveller ! (the place) where that ratan is seen—there this river is fordable.

From this, we understand that a traveller has asked the speaker, a lady here, the place where a particular river can be crossed. The lady becoming enamoured of him makes this reply by showing a particular place which was also indirectly named by her as a place of assignation for their meeting.

*Second kind of the Reply.*

Def. प्रश्नोत्तरान्तराभिन्नमुत्तरं चिबमुच्यते ।

Ex के दारपौषणरताः के खेटाः किं चलं वयः ॥

प्रश्न + उत्तरात्कर - अभिन्नम्	consisting	their wives
of same words of the	केदारपौषणरताः	those that are bent
query and its two	upon bringing the	
replies	lands to perfection =	
चिबमुत्तरम्	a skilful reply	husbandmen
उत्तरम्	The Reply	के खेटाः
के	who	who move in the air
दारपौषणरताः	those that are en-	किं चलम्
gaged in maintaining	वयः	which is transitory
		(1) birds (2) the age.

Def. When a skilful reply is not different from the query, or in other words, when a reply made consists of the same words of the question asked, and when one reply made serves for two queries asked, then it is called also the Reply.

Ex. Q. Who are those that are engaged in maintaining their wives?—R Those that are bent upon bringing the lands to perfection or husbandmen. Q. Who move in the air and which is transitory—R. वयः (1) birds (2) age.

केदारः = a field. The first question के दारपौषणरताः and its answer केदारपौषणरताः consist of the same words (lit letters). वयः is the one reply made to the two questions asked. वयः when it means, 'birds' is the nominative plural of the word वि m; and when it means 'the age' it is the nominative singular of the neuter noun वयस्. Hence these are styled the skilful replies.

# LXXXIV. सूक्ष्मम्—The Subtle.

DEF. सूक्ष्मं पराशयाभिज्ञेतरसाकृतचेष्टितम् ।

EX. मयि पश्यति सा केशैः सौमन्तमणिमावृणोत् ॥

परा—चेष्टितम् =	पराशयाभिज्ञः skilled	तच्छम्	The Subtle
	in understanding the	सा	that (maiden)
	import of another	मयि पश्यति	when I was looking
इतरः	a second person	केशैः	by the tresses
तस्य	his	सौमन्तमणिम्	the crest-jewel
साकृतचेष्टितम्,	a significant	आवृणोत्	concealed.
act			

Def. A significant act or gesture, of a person, intimated to another who is able to understand such gestures of others is called the Subtle.

Ex. ( Friend ! ) When I was seeing (her anxiously for time of assignation), she concealed her crest-jewel under her tresses.

Here, the time of assignation eagerly inquired for by the lover is guessed from the lady's act of concealing her bright crest-jewel under her dark tresses—a mark indicating the time of night when the bright sun is concealed under the darkness of the night.

# LXXXV. पिहितम्—The Covering.

DEF. पिहितं परवृत्तांतज्ञातुः साकृतचेष्टितम् ।

EX. प्रिये गृहागते प्रातः कान्ता तल्पमकल्पयत् ॥

परवृत्तान्तज्ञातुः	of one that knows	साकृतचेष्टितम्	significant act or
	the secret of the		an insinuation
other		पिहितम्	The Covering

प्रतः	in the morning	कान्ता	the lady
प्रिये गृहागते	when the lover came	तन्पद्म	the bed
	to the house	अकल्पयत्	prepared.

Def. A significant act or an insinuation of a person that he or she knows the secret of another is called The Covering.

Ex. Early in the morning, when the lover came to the house, his lady prepared bed (for him).

Here, a lady when she saw her husband coming to her house in the morning with the marks of his having toyed with another lady, a rival one, at once prepared bed for his rest thus intimating to him that she has known his secrets.

### LXXXVI. व्याजोक्तिः—The Dissembler.

Def. व्याजोक्तिरन्यहेतूक्त्या यदाकारस्य गोपनम् ।

Ex. सखि ! पश्य गृहारामपरागैरस्मि धूसरा ॥

अन्यहेतूक्त्या	by an attribution to	सखि !	friend !
	a different cause	पश्य	see
यत्	which	गृहारामपरागैः	by the pollens of the
आकारस्य	of the appearance		house-garden
गोपनम्	concealment	धूसरा सखि	I am made greyish.
व्याजोक्तिः	The Dissembler		

Def. The Dissembler is the dissimulation of one's appearance by attributing to a different cause.

Ex. Friend ! See I am made greyish by the pollens of (my) house-garden.

Here, a lady, the speaker, having her body made dirty by the dust in her toying with her lover, artfully

conceals the same by saying that she was made greyish by the pollens, *i.e.*, by attributing it to some different cause. Her first state was not expressed and then denied and so this is different from the ornament of Concealment (XI) where an object is first mentioned by a person who then conceals it.

### LXXXVII. गूढोक्तिः—The Secrecy.

Def. गूढोक्तिरन्योद्देश्यं चेद्यदन्यं प्रति कथ्यते ।

Ex. वृषामेहि परक्षेत्रादायाति क्षेत्ररक्षकः ॥

चेद	if	परक्षेत्रात्	from another's field
अन्योद्देश्यम्	intended for another		or wife
अन्यम् प्रति	to another	अपेहि	begone
कथ्यते	is told	क्षेत्ररक्षकः	the land-lord or hus-
गूढोक्तिः	The Secrecy		band
वृष !	O bull ! or luster !	आयाति	comes.

Def. When a speech intended to be communicated to a particular person is addressed to another *who is also before the speaker, and when that speech conveys also the intended meaning of the speaker, it is termed the Secret Speech.*

Ex. O bull ! begone, yonder comes the land-lord.

This speech is intended to be communicated to a person toying with the wife of another person and this is addressed to the bull that was grazing in a third man's field. The intended meaning to be conveyed is :—

O Luster ! begone, yonder comes the husband of the lady with whom thou art boldly toying.



## LXXXVIII. विह्वतोक्तिः—Open Speech.

Def. विह्वतोक्तिः श्लिष्टगुप्तं कविनाऽविष्कृतं यदि ।

Ex. वृषापेहि परचेनादिति वक्ति ससूचनम् ॥

श्लिष्टगुप्तम्	hidden under a pun	परचेनात्	from another's field
कविना	by the poet		or wife
आविष्कृतम् यदि	if purposely expressed	अपेहि	begone
		इति	so
विह्वतोक्तिः	Open Speech	ससूचनम्	with a gesticulation
वृष !	bull ! or luster !	वक्ति	(he) speaks

Def. Open Speech is that which is hidden under a pun as in the preceding figure but purposely expressed by the poet by some kind of indication.

Ex. "O bull ! begone from another's field", so the speaker speaks with a gesticulation.

By use of the word वृषापेहि, this is also hidden under a pun ; and, by the employment of the word ससूचनम्, in the example by the poet, the secrecy becomes expressed.

## LXXXIX. युक्तिः—Covert Speech.

Def. युक्तिः परातिसंधानं क्रियया मर्मगुप्तये ।

Ex. त्वामालिखन्ती दृष्टान्य' धनुःपौष्पं करेऽलिखत् ॥

मर्मगुप्तये	for concealment of	त्वाम्	thee
	one's own design	आलिखन्ती	painting
क्रियया	by an act	अन्य' दृष्टा	seeing another (lady)
परातिसंधानम्	deception played upon	पौष्पं धनुः	flowery bow
	another	करे	in the hand
Covert Speech		अलिखत्	drew.

**Def.** Covert Speech is a deception of a person by an act played upon another for concealment of his or her own design.

**Ex.** *Lover ! Thy lady painted thee and, seeing another person coming to her at that time, drew the figure of a flowery bow in the hand, thus intimating to that stranger that she painted the cupid and not thee.*

This is said by a go-between.

This figure is properly reckoned as one of the kinds of सूक्ष्म (LXXXIV) in the Sāhitya Darpaṇa.

### XC. लोकोक्तिः—Popular Saying.

**Def.** लोकप्रवादानुकृतिर्लोकोक्तिरिति भण्यते ।

**Ex.** सहस्र कतिचिन्मासान्मीलयित्वा विलोचने ॥

लोकप्रवादानुकृतिः	resembling a pro-	विलोचने	the eyes
	verb	मीलयित्वा	having closed
लोकोक्तिरिति	Popular Saying	कतिचित् मासान्	a few months
भण्यते	is called	सहस्र	wait or be patient.

**Def.** An expression resembling a proverb is called the Popular Saying.

**Ex.** *Lady ! wait for a few months with thy eyes closed.*

This is one of the messages sent by a separated lover to his lovely wife. The full meaning is :—

“Lady ! Let a few months be spent unmarked by thee ; and then we shall both meet, and have full scope to reward our desires entertained in our separation. “With thy eyes closed” is even now more current in the sphere of the lovers and distressed people.

### XCI. छेकोक्तिः—The Skilful Speech.

DEF. छेकोक्तिर्यदि लोकोक्तेः स्यादर्थान्तरगर्भिता ।

EX. भुजङ्ग एव जानाते भुजङ्गचरणं सखे ॥

लोकोक्तिः	of the Popular Saying	भुजङ्गः एव	only the serpent or villain
अर्थान्तरगर्भिता	containing another sense	भुजङ्गचरणम्	the feet of the serpent or the behaviour of a villain
यदि स्यात्	if		
छेकोक्तिः	Skilful Speech		
सखे !	Friend !	जानाते	knows.

Def. If the Popular Saying were to contain another sense, then it is called the Skilful Speech.

Ex. A serpent alone knows the feet of a serpent.

Another sense is :—A villain alone knows the behaviour of a villain.

### XCII. वक्रोक्तिः—The Crooked Speech.

DEF. वक्रोक्तिः श्लेषकाकुभ्यामपरायप्रकल्पनम् ॥

EX. मुञ्च मानं दिनं प्राप्तं नेह नन्दी हरान्तिके ॥

श्लेषकाकुभ्याम्	by means of a pun or by an affected change of voice	मुञ्च मानम्	remove thy anger
		दिनं प्राप्तम्	day appeared
		इह	here
अपरायप्रकल्पनम्	construing one's speech differently	नन्दी न	no Nandin
वक्रोक्तिः	The Crooked Speech	हरान्तिके	near the God Śiva.

Def. when a person construes a speech of another in a different sense by means of a pun or by an affected change of voice, it is called the Crooked Speech.

Ex. *Lady!* Remove thy anger as day has appeared.

Here the lady construing it otherwise by a division of words मानं दिनम् into मा नन्दिनम् and reading it thus “मुञ्च मा नन्दिनं प्राप्तम् = leavest not the Nandin that has arrived here” angrily replies thus, “No Nandin here; but he is near the God Siva.”

For an example under काकु, see the Appendix.

### XCIH. स्वभावोक्तिः—Description of Nature.

Def. स्वभावोक्तिः स्वभावस्य जात्यादिस्थस्य वर्णनम् ।

Ex. कुरङ्गैरुत्तरङ्गाच्चैः स्वव्यकर्णैरुदीक्ष्यते ॥

जात्यादिस्थस्य	belonging to a genus	स्वभावोक्तिः	Description of Nature
	&c., i.e., quality, an	उत्तरङ्गाच्चैः	tremulous eyes
	action and a substance	स्वव्यकर्णैः	pricking up ears
स्वभावस्य	of one's own state	कुरङ्गैः	by antelopes
वर्णनम्	description	उदीक्ष्यते	is looked at.

Def. Description of Nature is the delineation of of a peculiar state of an object belonging to a genus etc., i.e., a quality, an action and a substance.

Ex. These antelopes having tremulous eyes and pricking up their ears behold !

As the term ‘antelopes’ denotes many, we have here the description of nature of a genus.

Another name of this figure is जातिः according to Dandi. This kind of description is considered the best by the poets.

## XCIV. भाविकम्—The Vision.

DEF. भाविकं भूतभाव्यर्थसाक्षात्कारस्य वर्णनम् ।

EX. अहं विलोकयेऽद्यापि युध्यन्तेऽत्र सुरासुराः ॥

भूत भावि अर्थ-साक्षात्कारस्य	of percep-	सुरासुराः	the gods and demons
	tion of things past or	युध्यन्ते	fight
	future	अहम्	I
वर्णनम्	description	अद्यापि	even now
भाविकम्	The Vision	विलोकये	behold.
अत्र	in this place		

Def. When something past or future is delineated by a poet in such a manner as can bring the subject of description vividly before the mind's eye, it is called the Vision.

Ex. The gods and demons fight in this place—even now I seem to behold it !

## XCV. उदात्तम्—The Exalted.

DEF. उदात्तमृद्धेश्वरितं श्लाघ्यं चान्योपलक्षणम् ।

EX. सानौ यस्याभवद्युद्धं तद्वूर्जटिकिरीटिनोः ॥

मृद्धेः	of prosperity	यस्य	of which (Himālaya
श्वरितम्	description		mountain)
उदात्तम्	The Exalted	सानौ	in the summit
च	also	तत्	that = celebrated
श्लाघ्यम्	commendable action	वूर्जटिकिरीटिनोः	between God Siva
अन्यस्य	of another		and Arjuna
उपलक्षणम्	indirect representa-	युद्धम्	fight
	tion of importance	अभवत्	took place.

Def. A description of prosperity of an object is termed the Exalted.

And any commendable action of some great personage represented indirectly or collaterally to the object under delineation is termed also the Exalted.

Ex. *This is that Himālaya Mountain* in whose summit that celebrated fight between the God Siva and Arjuna took place.

Here, the celebrated fight of the great God Siva with Arjuna is represented collaterally to the Himālaya Mountain—the object under delineation. This kind of representation attaches much importance to the subject on hand—now the Himalaya Mountain.

For an example of Prosperity, see the Appendix.

## XCVI. अत्युक्तिः—The Exaggeration.

Def. अत्युक्तिरद्भुतातथ्यशौर्यौदार्यादि वर्णनम् ।

Ex. त्वयि दातरि राजेन्द्र ! याचकाः कल्पशाखिनः ॥

अद्भुत	marvellous	राजेन्द्र !	O king !
अतथ्य	false	त्वयि दातरि	when thou art a donor
शौर्ये	valour	कल्पशाखिनः	Kalpa trees "
औदार्यादि	generosity etc.	याचकाः	mendicants
वर्णनम्	description	भवन्ति	become.
अत्युक्तिः	Exaggeration		

Def. A description of marvellous and also false statement of one's valour, generosity, etc., is called the Exaggeration.

Ex. O king ! When thou art a donor, even the wish-yielding (kalpa) trees of paradise become thy mendicants.

This is a false exaggeration of a king's liberal munificence.

## XCVII. निरुक्तिः—Exposition.

Def. निरुक्तिर्योगतो नाम्नामन्यार्थत्वप्रकल्पनम् ।

Ex. ईदृशैश्चरितैर्जाने सत्यं दोषाकरो भवान् ॥

नाम्नाम्	of words	ईदृशैः	these
योगतः	by derivation	चरितैः	by acts of thine
अन्यार्थत्वप्रकल्पनम्	construing in a sense different from what is intended	भवान्	thy honour
		दोषाकरः	* maker of night or faulty
निरुक्तिः	Exposition	सत्यम्	verily
(चन्द्र !	O moon !)	जाने	I know

Def. Exposition consists in construing words, in a sense different from what is intended, by an artificial derivation of those words.

Ex O Moon ! By these acts of thine, I know, truly, as much that thou art faulty (lit. the mine of faults).

This is addressed to the moon by a damsel pining under separation.

## XCVIII. प्रतिषेधः—Prohibition.

Def. प्रतिषेधः प्रसिद्धस्य निषेधस्यानुकीर्तनम् ।

Ex. न द्यूतमेतत् कितव ! क्रौडनं निशितैः शरैः ॥

प्रसिद्धस्य	well-known	एतत् द्यूतम् न	this is not the play-
निषेधस्य	of prevention		ing at dice
अनुकीर्तनम्	announcement	निशितैः शरैः	by sharpened arrows
प्रतिषेधः	Prohibition	क्रौडनम्	playing.
कितव !	gambler !		

\* दाषाम् night करोति does=moon and दाषाणाम् of faults चाकरः mine=a mine of faults.

Def. Prohibition is the announcement or prevention of a well-known act.

Ex. O Gambler Sakuni ! This is not the playing at dice but this is the playing by sharpened arrows (the famous battle of Kurukshetra).

This is addressed by a true warrior to Sakuni, the uncle of Duryodhana, who at the celebrated gambling match threw the dice, won the game and obliged the good Pāndavas to go into exile and thus became the cause of that dreadful war. The statement that this is not the place of gambling but of war—an expression of a true fact—conveys the intended meaning of the speaker that Sakuni could do well at the gambling and not at this battlefield.

### XCIX. विधिः—Fitness.

DEF. सिद्धस्यैव विधानं यत्तदाहुर्विध्यलंकृतिम् ।

EX. पंचमोदंचने काले कोकिलः कोकिलो भवेत् ॥

यत्	which	पञ्चम + उदञ्चने काले	*in the spring
सिद्धस्य एव	of that thing previously effected		season
विधानम्	declaration	कोकिलः	kokila bird or the Indian cuckoo
तत्	that	कोकिलः	kokila, i.e., charming
विधि + अलंकृतिम्	the figure Fitness	भवेत्	shall become.
आहुः	the learned call		

Def. A declaration of a thing previously effected, the learned call as the figure Fitness.

\* In the season in which *panchama* note becomes manifest.



Ex. Only in the spring season, the kokila bird shall become a kokila, i.e., charming.

Here, the re-declaration of kokila bird, a thing already effected, is to show its extreme charmingness in the spring season—a season for singing in the *panchama* tone.

### C. हेतुः—The Cause.

DEF. हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते ।

Ex. असावुदेति शीतांशुर्मानच्छेदाय सुभ्रुवाम् ॥

हेतोः	of a cause	असौ शीतांशुः	that moon
हेतुमता सार्धम्	along with its effect	सुभ्रुवाम्	of women of beautiful eye-brows
वर्णनम्	description	मानच्छेदाय	for quelling the pride
हेतुः	The Cause	उदति	rises.
उच्यते	is termed		

Def. The description of a cause along with its intended effect is termed the Cause.

Ex. That moon rises for quelling the pride of women of beautiful eye-brows.

### Second sort of हेतुः.

DEF. हेतुहेतुमतोरैक्यं हेतुं केचित् प्रचक्षते ।

Ex. लक्ष्मीविलासा विदुषां कटाक्षा वेंकटप्रभोः ॥

हेतुहेतुमतीः	of cause and effect	केचित्	certain rhetoricians
ऐक्यम्	identity	हेतुम्	as the figure Reason

प्रचक्षते	call	कटाक्षाः	glances
वेङ्कटप्रभोः	of the Lord of the	विद्वषाम्	of learned poets
mount Venkaṭa*		लक्ष्मीविलासाः	graces of the Goddess of Fortune.

Def. The identity of a cause with its effect is reckoned by some as the figure the Cause.

Ex. The glances of the God Vishṇu\* (lit. the Lord of the Mount Venkaṭa) are the graces of the Goddess of Fortune to the learned.

Here, the glance, the cause, is mentioned as identical with its effect, the graces of the Goddess of Fortune. This representation rests on the complete identification and indicates the speedy simultaneous effect.

इत्थं शतमलंकारा लक्षयित्वा निदर्शिताः ।

प्राचामाधुनिकानां च मतान्यालोच्य सर्वशः ॥

These one hundred figures of speech have been thus defined and exemplified (by the author) after having studied all the dogmas of the rhetoricians, ancient as well as modern.

—:0:—

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\* Or the King Venkaṭa, the patron of our author Appaya Dikshita.

## APPENDIX.

S. D. denotes Sāhityadarpaṇa of Viśvanātha Kavirāja, and its English Translation.

- |       |   |   |
|-------|---|---|
| K. P. | " | Kāvya prakāśa of Mammaṭa.               |
| R. G. | " | Rasagāṅgādhara of Paṇḍita Jaganmātha.   |
| D. K. | " | Daṇḍi's Kāvya darsa.                    |
| P. A. | " | Pāṇini's Ashtādhyāyī by Mr. S. C. Vasu. |

*Poetical Conventions.*

The student should know first some of the conventions of poets to understand this as well as other works better.

The sky, sin, sorrow, sea, clouds, serpents, infamy, etc., are described as black; fame, laughter, renown, virtue, umbrella, water, flower, cloth, etc., as white; anger, love, sun, learning, etc., as red; valour as red and hot. Lotuses, lilies, etc., can be described as growing in all the rivers, Seas and in small tanks. Flamingoes and other birds are said to haunt in all receptacles of water. Water-elephants live in celestial Ganges too. Gems and the fish 'makara' are found in oceans; pearls in the river Tāmraparni only. Bhūrja trees grow in the Himālaya alone; Sandal trees grow only in the Malaya Mountain and bear no flowers and fruits. Asoka does not fructify. Lotuses bloom only in the day; lilies only in the night. Mālātī does not bloom in the spring. The Indian cuckoos utter sweet notes only in the spring season. The cries and dances of peacocks and the emigration of the flamingoes to the Mānasa Lake occur only in the rainy season. The chakora

birds are said to drink the moonlight. The chakravāka birds always move in couple; and the couple occupying the opposite banks of a river never see each other during the whole night. The God of love bears a flowery bow with only five flowery shafts and his bow-string is strung with bees. There is moonlight throughout the bright fortnight; and darkness throughout the black fortnight. The description of the setting sun must be followed by that of the rising moon. Separated lovers are affected at the sight of the clouds and feel the moonlight and the Malaya breeze as fire and also suffer very much from love fever. The moon on the crest of God Siva is always described as young. The description of men must be from head to foot and, in case of Gods from foot to head.

### 1. उपमा—Simile.

*Words expressive of comparison.*

इव वद् वा यथा (शब्दाः) समान-निभ-सन्निभाः ।

तुल्य-सङ्काश-नीकाश-प्रकाश-प्रतिरूपकाः ॥

प्रतिपक्ष-प्रतिद्विन्द्वि-प्रत्यनीक-विरोधिनः ।

सदृक्-सदृश-संवादि-सजातीयाऽनुवादिनः ॥

प्रतिबिम्ब-प्रतिच्छन्द-सरूप-सम-सम्मिताः ।

सलक्षण-सदृचाऽऽम-सपक्षोपमितोपमाः ॥

कल्प-देशीय-देश्या (ऽऽदि) प्रत्य-प्रतिनिधी (अपि) ।

सवर्ण-तुलितौ (शब्दौ ये चान्यूनार्थवादिनः) ॥ D. K.

Of these, वत्, कल्प, देश्य, देशीय are taddhita terminations. The last three express a slight incomplete comparison. See V. 3. 67 P. A.

*Other terminations expressive of comparison.*

क्यच् (य) *a denominative termination—Parasmaipada.*

उपमानादाचारे (III. 1. 10). The affix क्यच् is optionally employed, in the sense of treatment, after a word ending in a case-affix denoting the object of comparison. Thus, पुत्रमिवाचरति छात्रम् = पुत्रीयति छात्रम् = he treats the pupil as a son. P. A.

क्यङ् (य) *a denominative termination—Ātmanepada.*

कर्तुः क्यङ् सलोपश्च, (III. 1. 11). The affix क्यङ् is optionally employed in the sense of behaving, after a word ending in a case-affix denoting the object of comparison of the agent and there is elision of the final स् of the noun if it ends with a स्. Thus, श्येना इव आचरति काकः = श्येनायते काकः = the crow behaves like a hawk. P. A.

किप् (nil) *a krit termination which is usually omitted.*

The affix किप् comes optionally in the sense of behaving like some one after all crude nouns (Vārtika of III. I. 11). Thus, गर्दभति or गर्दभायते = he behaves like an ass or he asses. P. A.

कन् *a taddhitā termination.*

तुम्हनुथे (V. 3. 98). When a man is denoted, the affix कन् expressing comparison is elided, the word

retaining its number and gender. Thus चञ्चा (चञ्चा इव पुरुषः) a straw-man, *i.e.*, an effigy in straw. P. A.

णिनि (इन्) a *krit* termination.

कर्तर्युपमाने (III. 2. 79). The affix णिनि comes after a verb when it is in composition with a word denoting an object of comparison, expressing the agent, the sense of the affix being 'doing something like that'. Thus, उष्ट्रक्रोशिन् = 'He who makes a noise like a camel'. P. A.

णमुल् the *gerundial* affix in अम्.

उपमाने कर्मणि च (III. 4. 45). The affix णमुल् comes after a root, when an object or an agent, denoting similitude, is in composition with it. Thus, घृतनिधायं निहितं जलम् = 'water was kept as ghee was kept'. P. A.

कृ (ईय) a *taddhita* termination.

समासाच्च तद्विषयात् (V. 3. 106) is fully explained in pages 7 to 10 of the text.

After carefully studying the above, the student should try to understand the following 32 varieties of the Figure उपमा according to S. D., K. P. and R. S. Of the ornaments of sense, उपमा forms the essence of all the figures that are founded on similarity and therefore its complete study becomes essential.

*Observe.* उपमा is first two-fold पूर्णा 'complete' and लुप्त 'elliptical'. These again are त्रौती *direct* when the comparison is expressed by the employment of such words as यथा, इव, वा or वत् all in the sense of English 'as'; and सार्थी *indirect* when the comparison is

expressed by the use of the words तुल्य, समान, etc., all in the sense of English 'like'. श्रौती conveys the notion of similarity at the very hearing and आर्थी is to be understood only through the meaning of the expression. These two kinds are again three-fold as they occur in a sentence (वाक्यगता), in a compound (समासगता) and in a nominal affix (तद्धितगता). Thus, there are 6 varieties of पूर्णा; and but of लुप्ता, there are 26 varieties.

पूर्णा—6 varieties.

1 श्रौती—तद्धितगता.	4 आर्थी—तद्धितगता.
2 Do.—समासगता.	5 Do.—समासगता.
3 Do.—वाक्यगता.	6 Do.—वाक्यगता.

लुप्ता—26 varieties.

7 वाचकलुप्ता—समासगता.	11 वाचकलुप्ता—‡कर्म-णमुल्-गता.
8 Do.—*कर्म-क्यच्-गता.	12 Do.—¶कर्तृ-do.
9 Do.—†आधार-क्यच्-गता.	13 Do.—णिनि-गता.
10 Do.—क्यङ्-गता.	14 Do.—कन्-गता.
	15 Do.—क्षिप्-गता.
16 धर्मलुप्ता—श्रौती—वाक्यगता.	
17 Do.—आर्थी—do.	
18 Do.—श्रौती—समासगता.	
19 Do.—आर्थी—do.	
20 Do.—do.—॥ तद्धितगता.	

\* Referring to कर्म = object in the accusative case.

† Referring to a locality.

‡ In the passive sense.

¶ In the active sense.

॥ No श्रौती—तद्धितगता.

- 21 धर्मवाचकलुप्ता—क्षिप्-गता.  
 22 Do. —समासगता.  
 23 वाचकोपमेयलुप्ता—क्वच्-गता.  
 24 वाचकोपमानधर्मलुप्ता—समासगता.  
 25 वाचकोपमानलुप्ता— do.  
 26 उपमानलुप्ता—छ-प्रत्यय-गता.  
 27 Do. —वाक्यगता.  
 28 Do. —समासगता.  
 29 उपमानधर्मलुप्ता—वाक्यगता.  
 30 Do. —समासगता.  
 31 उपमेयलुप्ता—क्वच्-गता.  
 32 उपमेयधर्मलुप्ता— do.

*Examples in their order.*

- 1 to 3 शौरभमन्त्रो<sup>1</sup>रुहवन्<sup>2</sup> मुखस्य कुम्भा<sup>3</sup>विव स्तनी पीनी ।  
 श्रौती हृदयं मदयति वदितं तव शरदिन्दुर्यथा बाले ॥  
 S. D.

O young maiden! the fragrance of thy mouth is as the lotus; thy bosoms are large as jars; thy face exhilarates (my) heart as the autumnal moon.

- 4 to 6 मधुरः<sup>4</sup> सुधावदधरः पल्लवतुल्यो<sup>5</sup>ऽतिपेलवः पाणिः ।  
 शार्ङ्गो चकितमृगलोचनाभ्यां सट्टशो<sup>6</sup> चपले च लोचने तस्याः ॥  
 S. D.

The lower-lip of that lady is sweet like nectar; her hand is exceedingly tender like a young leaf; and her eyes are tremulous like those of a frightened fawn.

- 7 to 15 दलदलदरविन्दसुन्दरे<sup>7</sup> हा हरिणदृशो नयने न विस्मरामि ॥  
 वाचकलुप्ताः R. S.



Alas ! I will not forget the eyes of my fawn-eyed lady beautiful like slightly expanded lotuses.

मलयानिलमनलीयति<sup>8</sup> मणिभवने काननीयति<sup>9</sup> क्षणतः ।

विरहेण विकलहृदया निर्जलमीनायते<sup>10</sup> महिला ॥

R. G.

That lady devoid of heart through pining in separation feels the Malaya breeze as fire itself ; herself, residing in a jewelled mansion, thinks in a moment as if she is in a desert ; and she is troubled like a fish out of water.

Here, in अनलीयति = अनलमिवाचरति, we have अनलम् in the accusative case because the मलयानिलम्, the upameya, is also in the accusative case.\* Hence it is कर्म-क्यच्. In काननीयति = कानने इव आचरति, we have कानन in the locative case and it is therefore आधार-क्यच्. In निर्जलमीनायते — निर्जल-मीनवत् आचरति, we have क्यङ्.

निरपायं<sup>11</sup> सुधापायं पयस्तव पिबन्ति ये ।

जह्नुजे ! निर्जरावासं<sup>12</sup> वसन्ति भुवि ते नराः ॥

R. G.

O Jahnū's daughter (Gaṅgā) ! Those people who drink thy harmless water resembling the nectar—they all live in this world like immortal beings.

Here, in सुधापायम् = सुधामिव पीत्वा, we have सुधा in the accusative case ; and hence it is कर्म-णमुल् of root पा 'to drink'. In निर्जरावासम् = निर्जराः इव उषित्वा, we have निर्जराः in the nominative case like its upameya नराः and hence it is कर्तृ-णमुल् of root वस् 'to dwell'.

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\* The words connected by इव (or its equivalent) must be in the same case. Apte's Guide. 257 Observe.

<sup>13</sup>  
कोकिलालापिनी ह्येषा

This maiden speaks like an Indian cuckoo.

<sup>14</sup>  
चञ्चापुरुषः सोऽयं योऽत्यन्तं विषयवासनाधीनः ॥

R. G.

He that is wholly addicted to sensual pleasures is a straw-like man.

<sup>15</sup>  
गर्दभति श्रुतिपरुषं व्यक्तं निनदन् महात्मनां पुरतः ॥

S. D.

He prattling loudly and harshly before the great behaves like an ass.

16 to 20      <sup>16</sup>सुखमिन्दुर्यथा, <sup>17</sup>पाणिः पल्लवेन समः प्रिये ।

धर्मलुताः

<sup>18</sup>वाचः सुधा <sup>19</sup>इवोष्ठस्रो <sup>20</sup>बिंबतुल्यो मनोऽश्मवत् ॥

S. D.

O beloved ! thy face is as the moon ; thy hand is like a sprout ; thy speeches are as nectar ; thy lip (lower) is as the bimba fruit ; and thy heart is like the stone.

21 & 22

धर्मवाचकुलुषौ

<sup>21</sup>विधवति <sup>22</sup>मुखाञ्जमस्याः

S. D.

The lotus-like-face of this lady acts like the moon.

In विधवति=विधुरिवाचरति, we have the omission of इव and the common attribute 'charmingness' in the क्तिप् affix. In मुखाञ्जम्=मुखम् अञ्जमिव, we have the same in a compound.

23

वाचकीपमेय-

लुता

and

24

उपमानवाचक-

धर्मलुता

<sup>23</sup>तथा <sup>24</sup>तिलोत्तमीयन्या मृगशावकचक्षुषा ।

ममायं मानुषो लोको नाकलोक इवाभवत् ॥

This mortal world has become a celestial one to me being in company with this lady who has eyes tremulous like those of a young deer and who thinks herself like Tilottamā.

In तिलोत्तमीयन्या = तिलोत्तमा<sup>मिव</sup> आत्मानं आचारन्या, we have the omission of the upameya आत्मानम् and of the word 'इव' expressive of comparison. In मृगशावकचक्षुषा = मृगशावकस्य चक्षुषी इव चक्षुषी यस्याः तया, we have the omission of the upamāna 'चक्षुषी', of the word 'इव', expressing comparison and of the common attribute चक्षुषी.

25 यक्षीराणामस्य च समागमो यच्च तैर्वधोऽस्य कृतः ।

वाचकीपुत्रान-  
लुता

25 26

उपनतमेतदकक्षादासीत्तत्काकतालीयम् ॥

26 to 28

R. S.

उपनानलुताः

The meeting of that man with the robbers and the killing of that man by the robbers—each has occurred accidentally like the maxim of the crow and the palm fruit.

Here in काकतालीयम्, we have the omission of the upamāna 'समागमः' and the word 'इव' expressing comparison in a compound. In काकतालीयम्, we have the omission of the upamāna 'मरण' in a compound with कृ-प्रत्यय which expresses comparison. See pages 7 to 12.

27 तस्या मुखेन सदृशं रम्यं नास्ति न वा नयनतुल्यम् ।

28

S. D.

A charming likeness to her face or to her eyes does not exist (any where).

29 & 30

गाहितमखिलं विपिनं परितो दृष्टाच्च विटपिनः सर्वे ।

उपमानधर्म-  
लुता

सहकार ! न प्रपेदे मधुपेन तथापि ते समं जगति ॥

29

R. S.

All the forest has been explored and all the trees were seen; still O mango tree! thy likeness in the world was not obtained by this bee.

Here, there is the omission of the upamāna and of the common attribute in a sentence. If we remove the words 'तथापि ते समम्, and substitute <sup>30</sup> भवत्समम्, we have the same in a compound.

31 अरातिविक्रमालीकविकस्त्ररविलोचनः ।  
उपमेयलुता कृपाणोदयदोर्दण्डः स सहस्रायुधीयति ॥

S. D.

He (a king) whose eyes expanded on seeing (his) enemies' prowess and whose strong arm (lit., stick-like arm) is fearful with the sword behaves as if he is wielding thousand weapons.

Here, in सहस्रायुधीयति = सहस्रायुधमिव आत्मानमाचरति, we have the omission of the upameya आत्मानम् only.

32 यशसि प्रसरति भवतः क्षीरोदीयन्ति सागराः सर्वे ॥  
उपमेयधर्म-  
लुता

S. D.

When the fame of thy honor has pervaded, all the oceans act the Milky-sea.

Here, in क्षीरोदीयन्ति = क्षीरोदमिव आत्मानमाचरन्ति, we have the omission of the upameya 'आत्मानम्' and of the common attribute 'शुक्लता = whiteness'.

S. D. mentions two other varieties of उपमा, viz., मालोपमा and रश्मोपमा.

### मालोपमा—Garland of Similes.

Def. When one object is compared to many, or in other words, when one upameya is compared to many upamānas, it is called मालोपमा.

Ex. वारिजेनेव सरसी शशिनेव निशीथिनी ।

यौवनेनेव वनिता नयेन श्रीर्मनोहरा ॥

S. D.

Fortune attended with morality charms the heart as a lake with the lotus, as night with the moon, as a damsel with bloom of youth.

### रश्मिपमा—Girdle of Similes.

Def. When the upameya in the first comparison is made the upamāna in the second, and so on, it is called रश्मिपमा.

चन्द्रायते शुक्लरूचापि हंसो

हंसायते चारुगतेन कान्ता ।

कान्तायते स्पर्शसुखेन वारि

वारीयते सच्छतया विहायः ॥

S. D.

The swan, even by its white lustre, behaves like the moon ; this beautiful maiden by her lovely gait acts like the swan ; the water by its gratifying touch resembles a beautiful maiden ; and the sky by its pellucidness resembles the water.

### 17. प्रतिवस्तूपमा—Typical Comparison.

Ex. खलास्तु कुशलाः साधुहितप्रत्यूहकर्मणि ।

निपुणाः फणिनः प्राणानपहर्तुं निरागसाम् ॥

R. S.

The wicked people are expert in working obstacles to the well-being of the good. The serpents are clever in taking away the lives of the innocent.

Here, कुशलाः and निपुणाः are similar attributes.

This ornament is also found in a series—माला-प्रतिवस्तूपमा.

Ex. वहति विषधरान् पटीरजन्ता  
 शिरसि मसौपटलं दधाति दी...  
 विधुरपि भजतेतरां कलङ्कम्  
 पिशुनजनं खलु बिभ्रति क्षितौद्राः ॥  
 R. S.

The sandal tree bears serpents. The lamp has on its head a mass of soot. The moon too possesses a black spot. The kings foster the tale-bearers.

Here, वहति, दधाति, भजते and बिभ्रति are similar attributes.

### 18. दृष्टान्तः—Exemplification.

Ex. सत्पुरुषः खलु हिताचरणैरमन्द-  
 मानन्दयत्यखिललोकमनुक्त एव ।  
 आराधितः कथय केन करैरुदारै-  
 रिन्दुर्विकासयति कैरविणौकुलानि ॥  
 R. S.

Certainly, a good man without being urged (by any body) gladdens the whole world, not a little, by his agreeable behaviour. Propitiated by whom, tell me, does the moon cause the assemblages of blue lotuses to blow by his illustrious rays?

### 27. अप्रस्तुतप्रशंसा—Indirect Description.

The principal feature of this figure is that the description of the अप्रस्तुत, i.e., what is not the subject-matter, must convey a reference to the प्रस्तुत i.e., the subject-matter. S. D., K. P. and R. S., mention five varieties of this figure :—

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ।  
 तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥

कार्ये प्रसुते सति = when an effect is the subject-matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, cause (कारण); निमित्ते प्रसुते सति = when a cause is the subject-matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the effect (कार्य); सामान्ये प्रसुते सति = when a general is the subject matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the particular (विशेष); विशेषे प्रसुते सति = when a particular is the subject matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the general (सामान्य); तुल्ये प्रसुते सति = when a similar thing is the subject matter, तुल्यस्य वचः = the description of another similar thing; इति = in this manner, पञ्चधा = five-fold.

When the subject-matters in hand are (1) an effect (2) a cause, (3) a general, (4) a particular, the descriptions of their contraries, *i.e.*, cause, effect, particular, general, respectively and when (5) a similar thing is the subject-matter, the description of another similar thing, (or in other words, when the descriptions of (1) a cause, (2) an effect, (3) particular, (4) a general, and (5) a similar thing convey reference to (1) effect, (2) cause, (3) the general, (4) the particular and (5) another similar thing which are respectively in question, such descriptions) are called the five varieties of this figure.

### *Examples in their order.*

(1) *Effect is understood from the description of a cause.*

आनस्य वल्लुवचनैर्विनिवारितेऽपि

रोषावयातुमुदिते मयि दूरदेशम् ।

बाला कराङ्गुलिनिदेशवशंवदेन

क्रीडाविडालशिशुनाश रुरोध मार्गम् ॥

R. S.

When I began to start, through anger, for a distant country though I was obstructed, by sweet words, (by my lady) bending on her knees, that young maiden immediately arrested my way by her sportive kitten acting obedient to her will pointed out by her fingers.

Here, the cause, the lady's act, is described, when the effect, the prevention of her lover's departure is to be understood.

(2) *Cause is understood from the description of an effect.*

इन्दुर्लिप्त इवाञ्जनेन जड़िता दृष्टिर्मृगौणामिव

प्रस्नानारुणिमेव विद्रुमदलं श्यामेवं हेमप्रभा ।

कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं

सीतायाः पुरतश्च हन्त शिखिनां वर्हाः सुगर्हा इव ।

S. D.

Alas ! In the presence of Sitā, the moon looked as if besmeared with lamp-black, the eyes of the does appeared to practice stupefaction, the *vidrūma* leaf seemed to have attained faded redness, the lustre of the gold became black, harshness seemed to have resided in the throats of the female cuckoos when they uttered sweet notes, and the tails of the peacocks deserved censure.

Here, from the supposed effects of the moon being besmeared with the lamp-black etc., their causes, the extraordinary beauty of the face etc. of Sitā, are understood.

(3) *The particular is understood from the description of a general.*

कृतमपि महोपकारं पय इव पीत्वा निरातङ्गः ।

प्रत्युत हन्तुं यतते काकोदरसोदरः खलो जगति ॥

R. S.

In this world a wicked man, the type of a serpent, swallowing up even the great favour done (to him) like milk fearlessly tries on the contrary to kill (his benefactor).

Here, the description of a wicked man in general conveys a reference to a particular person, before the speaker, the subject matter,



(4) *A general is understood from the description of the particular.*

हारं वक्षसि केनापि दत्तमन्त्रेन मर्कटः ।

लेढि जिघ्रति संचिप्य करोत्युन्नतमासनम् ॥

R. S.

The monkey, on whose bosom a necklace was placed by some ignorant fellow, licks and smells it (necklace) and compressing the same makes it to serve as a high seat (for himself).

Here, the description of the particular which is not the subject-matter refers to a general statement that ignorant persons should not be placed in possession of charming and valuable things which they do not deserve. Compare the proverb. "To throw pearls before swine".

(5) *A similar thing is understood from the description of another, similar to it—*

जनकः सानुविशेषो जातिः काष्ठं भुजङ्गमैः सङ्गः ।

स्रग्गुणैरेव पटीरज ! यातोऽसि तथापि महिमानम् ॥

Bhāminīvilāsa.

O Sandal tree ! Thy father (native place) is a particular mountain (Malaya); thy creed is wood ; and thy association is with the serpents ; still thou hast attained to the greatness by thy own good qualities.

Here, the description of the sandal tree conveys a reference to a similar object, a good person born of a low caste and living amidst villains.

#### 45. व्याघातः—Frustration.

S. D. defines this figure thus :—'Frustration is when by the same means that one employed in bringing a thing to a particular state, another brings it to

an opposite one'—and quotes the following as an example

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।

विरूपाक्षस्य जयिनीस्ताः स्तुमो वामलोचनाः ।

We eulogize the fair-eyed women, the conquerors of God Siva of uneven (lit. deformed) eyes in that they (women) with their eyes restore to life the God of Love who was burnt by the eye (of God Siva).

### 53. परिसंख्या—Special Mention.

S. D. defines this figure thus:—

‘When with, or without a query, something is affirmed for the denial, expressed or understood, of something else similar to it, it is Special Mention.’

Ex. किं भूषणं सुदृढमत्र यशो न रत्नं

किं कार्यमार्यचरितं सुकृतं न दोषः ।

किं चक्षुरप्रतिहतं धिषणा न नेत्रम्

जानाति कस्यदपरः सदसद्विवेकम् ॥

What is an imperishable (lit. very firm) ornament here (in this world)?—fame, not a gem. What ought to be performed?—a good deed practised by the venerable men, and not a crime. Which is called an unimpeded eye?—the intellect, not the eye (itself). Who else than thee (O king!) knows the discrimination between good and evil.

Here, a gem etc., which are to be denied as an ornament etc., are expressed, each preceded by a query.

किमाराध्यं सदा पुण्यं कश्च सेव्यः सदागमः ।

को ध्येयो भगवान् विष्णुः किं काम्यं परमं पदम् ॥

What is ever to be practised?—virtue.\* What is to be resorted to—the study of good science. Who is to be meditated upon—the God Vishnu. Which is to be desired—the abode of Vishnu or final beatitude.

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\* ‘and not sin’ is understood.

Here, sin etc., which are to be denied, are understood, here also preceded by a query.

*Without queries:—*

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।

चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥

Devotion to God Siva and not to riches, intent attachment to the science and not to young maiden, the weapon of God of Love, anxiety for fame and not for body are generally found in the great.

Here, things to be denied are expressed.

बलमार्त्तभयोपशान्तये विदुषां सम्मतये बहुश्रुतम् ।

वसु तस्य न केवलं विभोर्गुणवत्ताऽपि परप्रयोजनम् ॥

The strength of that lord is for quelling the fear of the distressed. His great learning is for honouring the scholars. Not only his riches but his possession of good qualities too are for the purpose of others.

This figure founded upon a Paronomasia is more striking. *For example see the text.*

### 58. प्रत्यनीकम्—Rivalry.

Ex. मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।

इभकुम्भौ भिनत्तपस्याः कुचकुम्भनिभौ हरिः ॥

'This slender-waisted maiden vanquished my waist with hers'—so thinking, the lion cleaves the frontal globes (on the forehead) of the elephant which resemble the jar-like bosoms of that lady.

Here, the lion unable to avenge itself directly on the lady, its conqueror in vanquishing its waist by hers, cleaves the frontal globes, of the elephant, which have a connection of resemblance with the circular bosoms of the lady. This kind of description proves the excellence of the waist of the lady.

### 60. काव्यलिङ्गम्—Poetical Reason.

Def. When a reason is implied in a sentence or in a word or words, it is called Poetical Reason.

Ex. वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा

पुरारि ! न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।

नमन्मुक्तः संप्रत्यहमतनुरग्रेऽप्यनतिभाक्

महेष्ट ! क्षन्तव्यं तदिदमपराधद्वयमपि ॥

O God Siva (lit. Destroyer of 3 cities) ! By this (my) body coming into existence, it must be inferred that I never saluted thee in any of my previous births. And now saluting thee, I am emancipated ; and I therefore, bodiless, cannot salute thee in my future birth. Thus these two faults of mine should be pardoned O Great Lord !

Here, non-salutation becomes the reason for the faults committed and this fact is expressed by two sentences.

अतनुः—‘ non-assumption of the body ’ is the reason for अग्रे अनतिभाक् ‘ non-salutation in the future birth ’ and we have काव्यलिङ्ग in a single word. नमन्मुक्तः ‘ final emancipation by saluting ’ is the reason for अतनुः ‘ non-assumption of the body ’ and this fact having been expressed by two words नमन्मुक्तः, we have the Poetical Reason in more than one word:

N.B.—This figure occurring in a sentence should not be confounded with the figures अर्थान्तरन्यास ‘ Transition ’ (59) nor with अनुमानम् ‘ Inference ’ ; \* on this, S. D. says as follows :—‘ In the province of poetry the reason is three-fold, as being Informative, Compleitive and Justificative (or Confirmative). Of these three sorts, the Informative Reason is the subject of the figure Inference,\* the Compleitive of the Poetical Reason and the Justificative of the Transition. Thus the Transition founded upon a causation is evidently distinct from the Poetical Reason.’

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\* This figure is not treated in this book.

S. D. defines it thus :—‘The notion, expressed in a peculiarly striking manner, of a thing established by proof, is termed Inference,’ and exemplifies thus :—

यत्र पतत्यवलानां दृष्टिर्निशिताः पतन्ति तत्र शराः ।

तच्चापारोपितशरो धावत्यासां पुरः स्मरो मन्ये ॥

‘Wherever falls the sight of women, there fall sharpened arrows ; Hence, I infer, Cupid runs before them with his bow furnished with shafts’.

## 92. वक्रोक्तिः—Crooked Speech.

काकु ‘Emphasis’ is an emotional alteration of the sound or an affected change of voice in such a manner as to imply the contrary meaning of the expression employed by the speaker.

Ex. असमालोच्य कोपस्ते नोचितोऽयमितौरिता ।

नैवोचितोऽयमिति तं ताडयामास मालया ॥

‘Lady ! Thy anger is an inconsiderate one and is not just ;’ thus told (by her lover), she saying (in a prolated and affected tone) ‘NOT just’ gave him a blow with her garland.

## 95. उदात्तम्—The Exalted.

*Example of the description of prosperity.*

रत्नस्तम्भेषु संक्रान्तिः प्रतिबिम्बशतैर्वृतः ।

ज्ञातो लंकेश्वरः कृष्णादाञ्जनेयेन तत्त्वतः ॥

Rāvana surrounded by the innumerable images of his own reflected in the jewelled pillars (of his palace) was with great difficulty recognized by Hanūmān (lit. son of अञ्जना).

From this, the super-mundane prosperity of Rāvana, king of Lankā, the object under description, is apprehended.

It is essentially necessary that student should know what is संसृष्टि: 'Conjunction' and what is संकर: 'Commixture' as they are not treated in this book.

Def. A combination of two or more of the ornaments treated in this book which exist independently of each other in one place is called the Conjunction संसृष्टि. On the contrary, a combination of two or more ornaments, in one and the same place, which are subordinate to one another and about which there is dubiousness, is called the Commixture संकर.

*Example of Conjunction.*

देवः पायादपायान्नः स्मरेन्द्रीवरलोचनः ।

संसारध्वान्तविध्वंसहंसः कंसनिसृदनः ॥

May that God (Kṛishṇa) of the blooming lotus-like eyes—the Slayer of Kamsa—the Sun in annihilating the darkness of this worldly life protect us from calamity. (हंस = Sun).

In the compound स्मरे०, we have an Elliptical Simile No. 1 in the omission of the word implying comparison; and in the compound संसा०, we have a Metaphor by the superimposition of the God Sun upon Kṛishṇa. These two ornaments exist in the same place independently of each other.

*Example of Commixture.*

इदमाभाति गगने भिन्दाने सन्ततं तमः ।

अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥

This lunar orb dispelling the thick darkness and causing excessive delight to the eyes shines in the sky.

This can be taken as :—

(1) अप्रस्तुतप्रशंसा—Indirect Description, as this description of the resplendent moon shining in the sky—the object not on hand—conveys a reference

to a beautiful dame standing on the top of a sky-kissing mansion, her circular face alone being visible above the parapet wall ;

(2) A Metaphor No. 1 अनुभयामेदरूपकम् as the moon's orb is superimposed upon a fair face intimated by the pronoun 'इदम् = this' ;

(3) अतिशयोक्ति No. 1 (रूपकातिशयोक्ति = Metaphorical Hyperbole), through the introsusception of the circular face in the orb of the moon ;

(4) ग्रंथयोक्तम्—Periphrasis, as the advent of the night that excites delight in the minds of the united lovers—the fact to be intimated by the speaker—has been expressed by a turn of speech—the description of the moon ;

(5) समासोक्ति—Modal Metaphor, as the face intimated by 'इदम्—this'—the object not on hand, is understood by the description of the moon—the object on hand, from a sameness of action, i.e., the action of expelling the darkness of the night by their splendours ;

(6) तुल्ययोगिता—Equal Pairing, as the face and the lunar orb which can be taken as objects on hand are associated with a sameness of attributes—shining and expelling the darkness ;

(7) दीपकम्—Illuminator, as the face and the lunar orb the former of which is now taken as the object on hand and the latter as one not on hand are together associated with one and the same attribute—the verb आभाति ; and so on.

As we have here a dubiousness about all these ornaments, this figure is called सङ्कर ।

All the Alankāras treated in this book may be classified under the following heads :—

I. *Figures founded on Similarity.*—

औपम्यमूलाः ।

- |                                      |                        |
|--------------------------------------|------------------------|
| 1. उपमा ।                            | 17. प्रतिवस्तूपमा ।    |
| 2. अनन्वय ।                          | 18. दृष्टान्त ।        |
| 3. उपमेयोपमा ।                       | 19. निदर्शना ।         |
| 4. प्रतीप ।                          | 20. व्यतिरेक ।         |
| 5. रूपक ।                            | 21. सहोक्ति ।          |
| 6. परिणाम ।                          | 23. समासोक्ति ।        |
| 7. उल्लेख ।                          | 26. श्लेष ।            |
| 8. स्मृतिमान् ।                      | 27. अप्रस्तुतप्रशंसा । |
| 9. भ्रान्तिमान् ।                    | 28. प्रस्तुताङ्कुर ।   |
| 10. सन्देह ।                         | 29. पर्यायोक्त ।       |
| 11. अपङ्गुति ।                       | 66. ललित ।             |
| 12. उल्लेखा ।                        | 75. तद्गुण ।           |
| 13. अतिशयोक्ति 1st and<br>2nd kinds. | 76. पूर्वरूप ।         |
| 14. तुल्ययोगिता ।                    | 78. अनुगुण ।           |
| 15. दीपक ।                           | 79. मौलित ।            |
| 16. आवृत्तिदीपक ।                    | 80. सामान्य ।          |
|                                      | 81. उन्मीलित ।         |

82. विशेषक ।



II. • *Figures founded on Contrast.*—विरोधमूलाः ।

- |                                   |               |
|-----------------------------------|---------------|
| 13. अतिशयोक्ति 3rd and 4th kinds. | 42. अल्प ।    |
| 33. विरोधाभास ।                   | 44. विशेष ।   |
| 38. विषम ।                        | 54. विकल्प ।  |
| 41. अधिक ।                        | 77. अतद्गुण । |
|                                   | 94. भाविक ।   |
| 97. निरुक्ति ।                    |               |

III. • *Figures adhering to, or violating, the law of causation.*

- |  |                  |
|--|------------------|
| 13. अतिशयोक्ति 5th, 6th and 7th kinds. | 40. विचित्र ।    |
| 34. विभावना ।                          | 43. अन्योन्य ।   |
| 35. विशेषोक्ति ।                       | 45. व्याघात ।    |
| 36. असंभव ।                            | 55. समुच्चय ।    |
| 37. असंगति ।                           | 63. प्रौढोक्ति । |
|  | 10A. हेतु ।      |

IV. • *Figures relating to the Logical connection of words in a sentence.*—वाक्यन्यायमूलाः ।

- |                 |                       |
|-----------------|-----------------------|
| 50. यथासंख्य ।  | 56. कारकदीपक ।        |
| 53. परिसंख्या । | 59. काव्यार्थापत्ति । |
| 74. रत्नावली ।  |                       |

V. • *Figures relating to the Logical connection of senses of two sentences.*—तर्कन्यायमूलाः ।

- |                  |                      |
|------------------|----------------------|
| 60. काव्यलिङ्ग । | 61. अर्थान्तरन्यास । |
| 62. विकस्वर ।    |                      |

VI. *Figures founded on Universality.*—

लोकव्यवहारमूलाः ।

22. विनोक्ति ।	69. उल्लास ।
39. सम ।	70. अवज्ञा ।
51. पर्याय ।	71. अनुज्ञा ।
52. परिवृत्ति ।	72. लेश ।
57. समाधि ।	90. लोकोक्ति ।
58. प्रत्यनीक ।	91. क्लेकोक्ति ।
64. संभावना ।	93. स्वभावोक्ति ।
65. मिथ्याध्यवसिति ।	95. उदात्त ।
67. प्रहर्षण ।	96. अत्युक्ति ।
68. विषादन ।	98. प्रतिषेध ।
99. विधि ।	

VII. *Figures founded on Dissimulation.*—

अपक्वमूलाः ।

30. व्याजस्तुति ।	85. पिहित ।
31. व्याजनिन्दा ।	86. व्याजोक्ति ।
32. आक्षेप ।	87. गूढोक्ति ।
83. उत्तर ।	88. विवृतोक्ति ।
84. सूक्ष्म ।	89. युक्ति ।
92. वक्रोक्ति ।	

VIII. *Figures founded on striking chain-like description.*—शृङ्खलावैचित्र्यमूलाः ।

46. कारणमाला ।	48. मालादीपक ।
47. एकावली ।	49. सार ।

IX. *Figures founded on striking epithets.—*

विशेषणवैचित्र्यमूलाः ।

24. परिकर ।

| 25. परिकराङ्कुर ।

X. *Figure relating to convention of Poets.—*

कविसमयमूलः ।

73. सुद्रा ।

---

*Mutual distinctions of some of the more important  
Figures treated in this book.*

## DISTINCTION OF—

उपमा	In UPAMA, we have a striking ex-
1.	pressed resemblance that has been sanc-
प्रतीप	tioned by convention of poets and that
4	will excite poetical delight and give an
and	agreeable surprise. In PRATIPA, we
उत्प्रेक्षा	have not got that striking resemblance.
12	The usual form of comparison is invert-
	ed and the excellence of <i>upameya</i> over
	<i>upamāna</i> is implied. In UTPREK-
	SHA, we have a more striking sug-
	gested resemblance not confined to the
	convention of poets but solely due to
	the imaginative skill of the poet.

उपमा  
1  
and  
अनन्वय  
2

In UPAMA, the comparison is between two distinct objects—*upameya* and *upamāna*. In ANANVAYA, one and the same object is compared, i.e., to itself in the absence of a second thing to be compared to. The resemblance is not a striking one.

उपमा  
1  
and  
उपमेयोपमा  
3

In UPAMA, we have the comparison in one sentence. In the other, we have the reciprocal comparison between two distinct objects and the reciprocation is possible only in two sentences. The comparison is not a striking one.

उपमा  
1  
and  
रूपक  
5

In UPAMA, the comparison is *expressed*. In RUPAKA, the comparison is not expressed but is suggested between two distinct objects represented as identical.

उपमा  
1  
and  
व्यतिरेक  
20

In UPAMA, the comparison is not accompanied with a difference. In VYATIREKA, the difference is also stated, i.e., comparison is stated in one respect and denied in another respect.

उपमा  
1  
and  
श्लेष  
26

In UPAMA, we have real<sup>1</sup> expressed resemblance resting in the senses of words. In SLESHA, the suggested resemblance rests in mere words without reference to their meanings.

- रूपक  
5  
and  
अतिशयोक्ति  
No. 1  
(13)
- In RUPAKA, two distinct objects—*upamāna* and *upameya*—are represented as identical on account of their close resemblance. In ATISAYOKTI No. 1, *upameya* is comprehended as identical with *upamāna* through introsusception and is expressed by the word representing the *upamāna*.
- रूपक  
5  
and  
अपह्नुति  
11
- In RUPAKA, *upamāna* and *upameya* are identified without their distinct characters being concealed. In APAHNUTI the real character of the *upameya* is concealed, i.e., denied and that of another imaginary *upamāna* is superimposed upon it.
- रूपक  
5  
and  
भ्रान्तिमान्  
9
- In RUPAKA, the identification is not a mistaken one. In BHRANTI-MAN, it is mistaken one.
- परिणाम  
6  
and  
रूपक  
5
- In PARINAMA, the act of the sentient *upameya* is transferred to the *upamāna*. In RUPAKA, the *upamāna* is not connected with any act of the *upameya*.
- उल्लेख  
7  
and  
रूपक  
5
- In ULLEKHA, the *upameya* is looked upon as identical with several *upamānas* by one or different perceivers through difference of peculiarities according to their taste. In RUPAKA,

the upameya is simply identified with one or many upamānas on account of their close resemblance only and not under any differential peculiarity.

स्मृतिमान्

8

भ्रान्तिमान्

9

and

संदेह

10

In SMRITIMAN, the sight of the upamāna brings to the mind of the beholder the recollection of the upameya. In BHRANTIMAN, we mistake upameya for upamāna. In SANDEHA, we doubt the certainty of an object—whether it is upamāna or upameya.

अपह्नुति

11

व्याजोक्ति

86

and

आक्षेप

32

In APAHNUTI, the upameya is denied, *i.e.*, is concealed and some other, *i.e.*, upamāna is imposed upon it. In VYAJOKTI, we have the artful concealment of an object, though discovered, which is not mentioned by the person who conceals the same. In AKSHEPA, we have only a semblance of denial, *i.e.*, a pretended denial of *what has been said* by the speaker himself.

उत्प्रेक्षा

12

and

अतिशयोक्ति

No. 1

(13)

In UTPREKSHA, the introsusception is not complete, *i.e.*, the upameya is fancied under the character of upamāna. In ATISAYOKTI, the introsusception is complete, as the upameya which is comprehended as upamāna is

not mentioned and is expressed by the word expressing the upamāna.

उत्प्रेक्षा  
12  
and  
भ्रान्तिमान्  
9

In UTPREKSHA, the poet who entertains the fancy is fully aware of the distinct nature of the upameya to which he attributes the imaginary character—upamāna. In BHRANTI-MAN, the person who mistakes the upameya for upamāna is not conscious of the upameya—the subject mistaken, on account of its close resemblance with the upamāna.

उत्प्रेक्षा  
12  
and  
संदेह  
10

In UTPREKSHA, the fancied upamāna is apprehended more prominently than the upameya. In SANDEHA, both upamāna and upameya are apprehended as equally prominent on account of their close resemblance which creates a doubt in the mind of the perceiver who is therefore unable to decide whether the object before him is really upameya or upamāna itself.

तुल्ययोगिता  
14  
and  
दीपक  
15

In TULYAYOGITA, we have the sameness of attribute of objects on hand, or of objects not on hand. In DIPAKA, the objects on hand and those not on hand are together associated with one and the same attribute mentioned only once. (See pages 46 and 47.)

प्रतिवस्तूपमा

17

दृष्टान्त

18

निदर्शना

19

and

अर्थान्तरन्यास

61

In PRATIVASTUPAMA, we have a parallel representation of the same common attribute *expressed by different words*. In DRISHTANTA, we have a reflective representation of *similar attributes*. (See page 50.) In PRATI-VASTUPAMA, the two sentences\* employed terminate in conveying the same sense. In DRISHTANTA, the sentences\* have a similar sense reflectively expressed. In NIDARSANA, the senses of two sentences† terminate in a comparison. In ARTHANTARA-NYASA, we have the relation of general and particular between the senses of two sentences employed one of which serves to illustrate the other.

व्यतिरेक

20

मौलित

79

सामान्य

80

उन्मीलित

81

and

विशेषक

82

In VYATIREKA, we have an expressed resemblance accompanied by a difference. In MILITA, we have a suggested resemblance; but the difference between upameya and upamāna is not perceivable on account of the one having been eclipsed by the other, *i.e.*, the upameya, inferior in quality, is not at all apprehended by its being eclipsed by the upamāna, superior in quality. In SAMANYA, the two objects, upa-

---

\* Are independent of each other. † Are dependent upon each other.



māna and upameya, could not be distinguished on account of their having like properties and in the absence of any discriminating peculiarity. In MILITA, the inferior object gives up its own quality. In SAMANYA, both the objects do not give up their qualities. In UNMILITA, the difference which was not perceivable as in MILITA, becomes manifest by some act of the perceiver. In VISESHAKA, the discriminating peculiarity which was absent in SAMANYA becomes manifest by the accidental operation of another agency.

समासोक्ति

23

अप्रस्तुतप्रशंसा

27

पर्यायोक्तम्

29

and

व्याजस्तुति

30

In SAMASOKTI, the object not on hand, *aprastuta*, is intimated by the description of an object on hand, *prastuta*. In APRASTUTAPRASAMSA, the object on hand is intimated by the description of an object not on hand. In PARYAYOKTAM, what is to be intimated is expressed by a turn of speech—by words which do not express it but by words which suggest it. In VYAJASTUTI, praise is understood by apparent censure and censure is understood by apparent praise.

विभावना

34

In VIBHAVANA, we have an effect in the absence of a cause. In VISE-

विशेषोक्ति	SHOKTI, we have an absence of the
35	effect notwithstanding the existence of
विरोध	a cause, or in other words, we have a
33	cause without an effect. In VIRODHA,
असंगति	we have both the objects represented
37	as apparently contradicting each other.
विषम	In ASANGATI, we have a cause and
38	the effect represented as occupying two
व्याघात	different localities. In VISHAMA,
45	we have a cause opposed to its effect.
प्रौढोक्ति	In VYAGHATA, we have one and the
63	same cause producing different effects—
and	one natural and the other the exact
हेतु	opposite. In PRAUDHOKTI, we
100	have simply an attribution of a cause to
	an effect as boldly asserted by the poet
	which cause cannot form the cause of
	that effect. In HETU 2ND SORT, we
	have a cause identified with its effect.
पर्याय	In PARYAYA, we have one object
51	residing in many places, or many objects
and	in one and the same place, <i>in succession</i> .
विशेष	In VISESHA 2ND KIND, we have one
44	object <i>existing</i> in many places, <i>i.e.</i> , resid-
	ing in many places <i>simultaneously</i> .
समाधि	In SAMADHI, the effect of an act
57	through one cause is facilitated by the
and	accidental operation of another cause
समुच्चय	and this cause is therefore more power-
55	ful than the other and hence we have in

*samadhi* unequal causes. In SAMUCHCHAYA 2ND KIND, all causes are equally powerful in bringing out the same effect with emulation as the Maxim of the Threshing floor and the Pegions\*, i.e., just as the pegions alight together upon a threshing floor, each with emulation.

अर्थान्तरन्यास

61

and

काव्यलिङ्ग

60

In ARTHANTARANYASA, we have two statements one of which illustrates the other, i.e., one contains a justificative reason for confirming the other and thus we have here a relation of general and particular. In KAVYALINGA, one statement forms an implied completive reason for the other and we have no such relation of the general and the particular.

तद्गुण

75

and

मीलित

79

In MILITA, an object of inferior quality is lost in the superior quality of the other. In TADGUNA, the object gives up its own inferior quality and assumes the superior quality of the other.

उत्तर

83

परिसंख्या

53

and

In UTTARA, we infer from a statement made that a question has been previously made. In PARISANKHYA 2nd kind (see Appendix), we have both question and answer. In

---

\* खले कपोतिकाश्वाः ।

काव्यलिङ्ग

60

KAVYALINGA, the reason which is not preceded by a question is an implied one and is to be inferred by the student from the context.

स्वभावोक्ति

93

and

भाविक

94

In SVABHAVOKTI, we have an exact delineation of an object with reference to its peculiar action or natural appearance as is perceived by the poet alone. In BHAVIKA, we have a description of an event past or future in such a manner as can bring the subject of description vividly before the mind's eye.

प्रणम्य परमात्मानमाङ्गभाषानुवादिनी ।

कृता कुवलयानन्दकारिकाविवृतिर्मया ॥

THE END.

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Page	Line	For	Read
Preface			
ii	19	०श्लोकाः	०श्लोकाः
ix	1	List of Contents	Contents
xv	10	Insert the words 'remove (our sin' ! after 'prostrating goddesses	
3	2	वख्यो०	वख्यो०
12	14	compared to	compared to,
15	14	vertue	virtue
46	19	देहलीदीपन्यायः	देहलीदीपन्यायः
57	8 from bottom	चतुर्णां	चतुर्णां
93	6 do.	ग्रहीत०	ग्रहीत०
95	3	पद्म	पद्म
96	2 from bottom	निषिद्धैक०	निषिद्धैक०
101	9 do.	The ears &c.	Ex. The ears &c
116	8 do.	अनुष्टुप्	अनुष्टुभ्
128	14, 22, 23	Disembler	Dissembler
148	4	आचारन्या	आचरन्या
151	7	tale-beares	tale-bearers
157	5 from bottom	Infirmative	Informative
158	The first 8 lines should be read in continuation of the foot-note on page 157.		

And such other errors as can be easily detected by the reader such as व for व and व for व &c. have been omitted.





